The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

DECEMBER 8, 1920 PRICE FIFTEEN CENTS

FRANKLYN ARDELL
in KING SOLOMON JR.

THE NATIONAL THEATRICAL WEEKLY

Just Like A Cyclone!

That's the only way we can describe the remarkable sweep of that Terrific Overnight Comedy Song Hit-

DOWN BY THE O-HI-O

I'VE GOT THE SWEETEST LITTLE O, MY! O!

CHORUS
Down by the O - hi - o, I've got the sweet-est lit-tle O, My!
O! I'm go-ing right back there to meet her, and then O, pic-ture me when
She wears a ging-ham gown and shoes that are flat An old fash-ioned hat
I put my arms a-round her and kiss her a-gain; Down by the O - hi
But I know lots of wild ones that start-ed like that; And they're from O-hi-
O, She's just a simp-le lit-tle coun-try girl, I know,
O! I know a coup-le who are in a Broad-way show,
She loves the flow-ers and the bees and the birds, She is-n't
You know a count-ry girl is just like a Ford She is-n't
naugh-ty but she knows all the words-And she can O, My! O! Just wait till
styl-ish but for serv-ice O, Lord!-But she can O, My! O! Just wait till
1 2
I get back to O - hi - O! Down by the O!
I get back to O - hi O! Down by the O!

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JOE BENNETT, PROF. MGR. SIG BOSLEY, PROF. MGR.

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Copyrighted, 1920, and published weekly by the Clipper Corporation, 1604 Broadway, New York. Entered at the Post Office at New York, June 24, 1879, as second class mail matter under Act of March 3, 1879

Founded by FRANK QUEEN, 1853 | NEW YORK, DECEMBER 8, 1920 | VOLUME LXVIII—No. 44 Price Fifteen Cents, $5.00 a Year

COLUMBIA WHEEL PRODUCERS CUT DOWN TO FOUR SHOWS EACH

No Concern Will Be Allowed More Than That Number Next Season, Board of Directors Rule—Hurtig and Seamon, Jacobs and Jermon and "Bluch" Cooper Affected

Beginning next season, no one concern will be allowed to operate more than four shows on the Columbia Burlesque Wheel. This decision is the result of a resolution passed at a meeting of the board of directors of the Columbia Amusement Company, held in this city last Thursday.

One of the paramount reasons for the new order is the current high price of producing a show. Whereas, several years ago, the cost of putting out an attraction averaged about $12,000, and often went below this figure, few shows of the type demanded by the standards of the Columbia Wheel can now be produced for less than $25,000. In other words, if one individual or concern is to put out four shows, the cost of production will be in the neighborhood of $100,000. If, however, an attempt is made to put out more than four, the tendency is to cheapen the cost of each, something the directors of the big wheel do not wish, as their aim is to produce the best shows possible for the wheel.

Hurtig and Seamon, who are now operating six shows on this circuit, will, under this new ruling, have to drop two of them next season. Their present list of attractions includes "The Bowery Burlesquers," "Big Wonder Show," Ed Lee Wrothe's Best Show, "Girls of the U. S. A." and "Girls From Happyland."

Jacobs and Jermon will have to release one from their present list, which includes "The Bon Tons," "The Flashlights of 1920," "Million Dollar Dolls," "Golden Crooks" and "Sporting Widows." James E. Cooper will also let out one of his five productions.

As yet no announcement has been made as to who will take over the shows that are released. Present indications, however, are that some of those producers who at present have not more than one or two shows playing the circuit will add to their list for next year.

SOCIETY-BACKED SHOW CLOSES

Members of the cast and twenty musicians of the "Heigh Ho" company, the society-backed Washington Theatre production's initial effort, did not receive their final week's salary when the piece closed at the Garrick Theatre in Washington last Saturday night, according to a report made to the Actors' Equity Association.

Several weeks ago, shortly after the piece had opened, members of the company complained that, after the first week on the road, they were already behind in salaries. An agreement between the A. E. A. and the producers was reached, and the members of the company, for a time, received their pay in full.

SEND FARES TO 'LITTLE WHOPPER'

The Actors' Equity Association, on Monday, forwarded a check to San Francisco to cover transportation from that city to New York for those members of the association who were stranded on the Coast when "The Little Whopper" company closed at the Curran Theatre. It is said that thirty-one of the company of thirty-two are members of the A. E. A.

ENGLISH ROYAL OPERA CLOSES

According to a report received by the Actor's Equity Association, members of the English Royal Opera Company received no salaries for their final week when that company closed in Boston last Saturday. It is reported that Manager McArthur and others interested in the troupe are to hold a meeting this week to decide whether the organization will reopen.

94,600 SAW FAIRBANKS

The Capitol Theatre, with Douglas Fairbanks in "The Mark of Zorro," sold 94,600 admissions last week and the receipts for the twenty-eight performances were but a little short of $50,000. The picture, combined with the other features, stood them up at nearly all the showings.

"LAY OFFS" DINE TO-NIGHT

The "Lay Off" dinner and show is to be given at 11:30 to-night (Wednesday) at the Friars Club and one of the biggest and most entertaining affairs of the year is looked forward to.

Scores of vaudeville, musical comedy and dramatic actors at present laying off are to attend and, in addition to the dinner, a big show is to be given. Rehearsals for the entertainment have been going on for over a week.

WANTED PEKIN FOR MUSEUM

An attempt to establish a museum at Broadway and Forty-seventh street, on the premises formerly occupied by The Pekin restaurant, fell through last week, due to inability of the promotors, interested also in a museum now running in Philadelphia on the site of the old Bingham House, to secure the necessary licenses, and to the excessive rental.

ANNA WHEATON HURT

BOSTON, Dec. 5.—Anna Wheaton, appearing here in "Vogues and Vanities," at the Majestic Theatre, will have to omit her dancing for several days owing to a sprained ankle. During one of her numbers on Friday night her foot turned, but she continued until the close of the performance.

FRIARS TO DINE COHAN

An installation dinner is to be given George M. Cohan by the Friars at the club house on Sunday night next. The occasion is the return of Cohan to the organization and his installation to the office of Abbot, which he held prior to the actors' strike last year.

CANTOR SHOW GOT $25,300

"The Broadway Rounders," the Century Roof show in which Eddie Cantor is starring, had a record week in Philadelphia, its first stand. The takings for the week amounted to $25,300.

AGENT'S COMMISSIONS LIMITED

A suit for $125, brought by Leslie Morosco against Ruth Terry, of "The Gold Diggers" company, for services as personal representative, resulted in a victory last week for Miss Terry, when a jury in the Third District Municipal Court decided that the plaintiff had never rendered any personal service on behalf of Miss Terry.

The action resulted from Morosco placing Miss Terry with "Lombardi, Ltd.," which show was produced by Oliver Morosco. Miss Terry paid him at the regular 5 per cent. rate for nineteen weeks and then stopped making payments. Morosco alleged that the 5 per cent. payment should have been continued, claiming that he was her personal representative throughout the time she remained with the piece. William P. Cavanaugh, attorney for Miss Terry, claimed that Morosco had done nothing further for Miss Terry or on her behalf.

The jury decided in favor of Miss Terry when Cavanaugh showed them that, according to law, a booking agent is entitled to only 5 per cent. of the weekly salary for a period of ten weeks, or, in other words, one-half of a full week's salary.

REISENWEBER'S LEASED

Samuel Wohlstetter and Joseph Gilman, proprietors of the Bibo Hotel, Madison avenue and Ninety-second street, have leased the Hotel Reisenweber, for a period of sixteen years at an aggregate rental of more than $325,000.

The new proprietors will make extensive alterations to the front of the building, including a new entrance to the hotel and a new store front, and will rent the first three floors for business purposes. The entire upper portion of the building above the third floor will be reserved for use as a hotel.

The house will be completely renovated and will be open for business on New Year's Eve.

MRS. FISKE OPENS 20th

ATLANTIC CITY, N. J., Dec. 6.—Mrs. Fiske will open with "Wake Up Jonathan," a comedy by Hatcher Hughes and Elmer E. Rice, on December 20 at the Apollo Theatre. Supported by Charles Dalton and Howard Lang, she will be seen in a role which is said to be entirely different from any with which her name has been associated.

HAS $25,000 ADVANCE SALE

SAN FRANCISCO, Dec. 4.—The advance sale for the first week of "Chu, Chin, Chow," at the Curran Theatre, passed the $25,000 mark. The admission prices are scaled from $1 to $4 for the entire lower floor and $5 for box seats. San Francisco is the only city in California that will witness the show.

BENEFIT FOR TREASURERS

SAN FRANCISCO, Dec. 3.—A benefit performance for the Theatrical Treasurers' Club of San Francisco, an organization composed of the box office men of San Francisco and Oakland, was given at the Alcazar Theatre Monday evening, November 29, "Crooked Gamblers" was the bill.

REHEARSE FOURTH "MARY"

Rehearsals are under way for a number four company of "Mary," which will go to California and tour the western coast. The opening date has not yet been definitely set.

"SALLY" LOOKS LIKE HIT

BALTIMORE, Dec. 3.—After five days of work, "Sally," the new Marilyn Miller and Leon Errol show, begins to look like a regular hit at the Academy of Music, here, where it opened last Monday.

Presented with an almost faultless cast of experienced players, the performance is becoming, in the final analysis, a kind of personal triumph for Miss Miller, who is giving indications of a far finer understanding of the true comedienne's art than anything she has hitherto done has indicated. Guy Bolton wrote the book, which concerns a poor little dishwasher in a popular "village" restaurant, whose talent for dancing finally wins for her a star part in the Ziegfeld Follies. The lyrics are by Clifford Grey.

There is wistful, characteristic music by Jerome Kern and more elaborate ballet music by Victor Herbert. There are superb sets by Urban, who in one instance, at least—the episode of the garden—has produced a stage picture that takes on something of the formal grandeur of a Gordon Craig design.

The costumes are very beautiful, of special interest being the "national" dresses in the second scene, richly devised batik creations.

The note most insistently struck throughout the entertainment is one of quiet elegance, so that if the first scene represents an incident of Greenwich Village life, it is by way of being an idealization of the Washington Square district.

Comedy is lavishly, as yet too lavishly, provided by Leon Errol, who is delightful in the role of Grand Duke, exiled and engaged in "the village" as a waiter; by Walter Catlet, a self-appointed impresario, and by Mary Hay, a new and delightful soubrette, who plays the part of a manicure, roles that must be more deftly co-ordinated and "tightened" before many days have passed. The presence of Dolores in the cast adds to the interest of the entertainment. The juvenile roles are deftly played by Irving Fisher and Stanley Ridges.

Few productions that have "opened cold" in Baltimore have been characterized by anything like the vitality of this one. The piece is almost an hour too long and much must be done before it is ready for Broadway.

But the piece has a distinct air and bears all the earmarks of a great New York success. It is a privilege to see an entertainment of this kind, even in its first phase.

"SCANDALS" LEAVING CHICAGO

CHICAGO, Ill., Dec. 5.—"Scandals of 1920" has but two more weeks to perform in Chicago. It will then depart for the East. "Scandals" has gone through its engagement here without changing its cast. George White is engaged writing his new production, which will bear the usual title of "The Scandals of 1921."

BRADY SENDING PLAY ACROSS

"Thy Name Is Woman," now at the Playhouse, will be produced in London, with Mary Nash in the starring role, on May 17. William A. Brady has made arrangements, however, to have the star return to America in October to continue here in the same play.

$10 FOR "WAY DOWN EAST"

CHICAGO, Ill., Dec. 6.—Ten dollars will be charged for each orchestra seat when "'Way Down East," D. W. Griffith's picture, which is in the midst of a successful run in New York, opens at the Woods Theatre here.

SERIOUS PLAYS GETTING BIG SUPPORT IN EUROPE NOW

Melchior Lengyel, Hungarian Dramatist, Here on Visit, Says They Are Supplanting Lighter Forms—Budapest Business Booming—Famous Players Buy Houses

That serious plays are all the rage in Budapest at present and are likely to become the same throughout all Europe, was the statement made last week by Melchior Lengyel, Hungarian dramatist, who arrived in this country acompanied by his wife. Himself the author of "The Dancer" and "The Typhoon," both produced here a few years ago, Lengyel declared that Edward Sheldon, author of "Romance," which has been played 120 times in Budapest, is the most popular American dramatist in Hungary at present and that Edward Knoblock, the British dramatist, is the most popular European author.

Last September, Lengyel stated, Ben Blumenthal, the American motion picture man, acquired three theatres in Budapest. One of the houses is the famous Lustspiel Theatre, where the most famous plays have been presented in the past. Its seating capacity is about 2,200 and the price which Blumenthal is reported to have paid is 46,000,000 crowns or, approximately, $120,000 in American money. The other two houses acquired by Blumenthal are regular motion picture theatres. And, though it is commonly supposed in the Hungarian capital that Blumenthal bought them for himself, people familiar with theatrical affairs state that he was acting as agent for Famous Players-Lasky Corporation, which acquired this comparatively large number of theatres in Budapest because it is considered the central theatrical point in Europe. For the present, at least, the new owner of the Lustspiel Theatre will continue to maintain its regular dramatic policy. A stock company is holding forth there now.

There are seven first-class theatres in Budapest at present. At least three of them are owned or controlled by the Faludi family. They own the Volks Theatre, a 4,500-seat house and one of the largest in Europe. In another theatre owned by the Faludi family a dramatic stock company headed by Irene Varsanyi and Julius Hegedus is holding forth. The two stars mentioned are, according to Lengyel, the foremost players in Hungary.

Despite the uncertain conditions that prevail in Hungary, as indeed throughout Europe at present, as a result of the war, theatrical business in Budapest is booming, Lengyel stated. The average top price of admission at the first-class houses is 400 crowns or approximately $1 in American money at the present rate of exchange. The lowest price of admission at the first-class theatres is 40 crowns, or ten cents. Before the war, a crown was worth approximately twenty cents in American money. The war tax on theatre tickets in Hungary is 20 per cent of the face value.

Although there are but seven first-class theatres in the Hungarian capital, it was stated by Lengyel that, throughout the city, there are a number of small "district" theatres in which dramatic plays and second rate musical revues are holding forth. These houses, too, are being very well patronized at present, and a good year's business is predicted.

Melchior Lengyel is reckoned one of the leading dramatists in Hungary. Although two of his plays have been produced in this country, this is his first visit here. He has brought with him three plays which he expects to dispose of in this country. Previous to his arrival, David Belasco, through Hans Bartsch, Lengyel's American agent, acquired a play of his called "The Czarina," a three-act satirical comedy dealing with one of the love affairs of Queen Catherine the Great of Russia. Lengyel stated that he expects Belasco to produce "The Czarina" early next year.

The Lengyels will remain in this country until next March. The dramatist stated that he received no royalties from his two plays that were produced here. He stated that he sent both manuscripts to Washington by mail, but he has been informed that they never arrived at the copyright office there for the reason that they were held up on account of the war.

"MECCA" TO CHICAGO

CHICAGO, Ill., Dec. 6.—The plan for returning "Aphrodite" to the Auditorum, following its season of Grand Opera, has been abandoned and to that capacious theatre on Jan. 25 will come "Mecca." It was first reported that "Mecca" would continue on in New York and that "Aphrodite" would replace it here. However, it has been finally settled that "Mecca" will be the production that will take over the Auditorium.

"DEBURAU" HAS GOOD CAST

BALTIMORE, Dec. 5.—Next Tuesday evening, David Belasco will present "Deburau," a comedy, with Lionel Atwill, here. The piece is from the French by Sacha Guitry, who appeared in Paris. Granville Barker adapted it.

In the supporting cast will be Hubert Druce, Joseph Herbert, Sidney Toler, Roland Buchstone, Rose Coghlan, Elsie Mackay and Margot Kelly.

CHORUS COMPLAINS

Salaries of the chorus of "Hello Lester," at the Cort Theatre, were cut five dollars on Saturday, November 27, according to a complaint filed with the Chorus Equity Association last week, the basis of which is that the cut was not made in accordance with the Equity contract specifying a two weeks' notice.

TAYLOR HOLMES OPENS NEW PLAY

WASHINGTON, Dec. 6.—Taylor Holmes will open at the Shubert-Garrick Theatre here to-night in "The Ghost Between," a new play by Vincent Lawrence. The show will play a week's engagement here.

GETTING "LOW DOWN" ON TICKETS

It was learned last week that a former box office man in a Broadway house is now in the employ of the Federal Internal Revenue Department, which has been conducting an investigation of theatre ticket tax returns. This former box office man is not only actively engaged in the investigation, but it is known that he has revealed to department officials the entire system of selling tickets to brokers and the public which now prevails.

As a result of this investigation, which revealed the fact that various managers have been in the habit of selling tickets to brokers at a price in excess of the regular price stamped on them, the next Congress will be asked to make the penalty for an improper return more drastic.

In the meantime, it was learned, Collector Edwards has instructed his office to go after certain managers and make them disgorge withheld sums totaling upward of $50,000 in the Broadway district.

OPPOSITION FOR BARNUM-BAILEY

Recent developments in the circus field make it appear that a circus war is imminent and that Barnum and Bailey will have to face enlarged and combined opposition this year, the reasons for this being the formation of a new combination of circuses known as the Ballard, Muggivan and Bowers Company, which includes The Sells Floto Show, the Robinson Circus, Walter L. Main Circus, The Hagenbach-Wallace Shows, John Robinson Shows and an option on the Sparks Circus. The new circus is to carry 165 cars of equipment, and fifty-two elephants.

SAN FRANCISCO LIKES "SHADOWS"

SAN FRANCISCO, Dec. 3.—Edna Goodrich, on the road in "Sleeping Partners," put on "Shadows" here last week for three days to see how it would go. She recently did it for the same length of time in Salt Lake City.

Predicting what will happen to a play, especially in its early days, is dangerous business, but if "Shadows" does not succeed it will be the fault of neither the play nor the actors. It is so much better than "Sleeping Partners" and the company is so much more at ease in its roles that it probably would have served more auspiciously as an introduction for Miss Goodrich's engagement here than did the French farce.

"Shadows"—not a particularly appropriate name—deals particularly with three people, David Stanton; Muriel, his wife, and John Marsden. Twelve years before the play opens Marsden had eloped with Stanton's sister and Stanton had sworn to kill him. In the opening act, Marsden comes secretly and by night to Muriel's room, pleading with her to induce her husband to forget his vow, and offering as the very reasonable appeal that whereas Stanton might once have pleaded the unwritten law, the passage of years has weakened the force of that argument and Stanton, if he carries out his threat, will inevitably pay the penalty. Leaving Muriel's room, after she promises to help him, Marsden is seen by the servants, Stanton is told, and when Muriel evades explanations—knowing that if she tells her husband of Marsden's presence within reach Stanton will kill him, the husband immediately leaps at false conclusions. It is a neat situation and capable of strong dramatic development, which has been given it in the succeeding acts.

The play's weakest spot is its first act, which fails to move quite smoothly. Individual scenes possess clearly handled dialogue, but the action is a little slow in getting under way, and the act lacks the direct and assured motivation of the following two. The second and third acts are excellently put together and strongly constructed. Dialogue throughout is crisp and clear. A delightfully humorous note is struck by the introduction of the fearfully sophisticated 17-year-old girl, an awesome product of too much hectic fiction reading, whose conversation sounds like a page from her favorite magazines.

Miss Goodrich handles the role of the wife with surety and ease, and rises to her emotional moments effectively. Bernard Thornton, a very capable actor, plays the husband, and the scenes between the two are especially good. Harry Burkhardt is Marsden.

Frances Pitt is delightful as the perilously wise child. Lavinia Shannon is the French maid, Barry Buchanan the chauffeur and Nell King the slatternly landlady.

BROOKS MUST PAY

Margaret Carroll has been awarded a judgment giving her two weeks' salary in her suit against Alan Brooks. She played in his vaudeville sketch "Dollars and Sense" and he let her out of the cast without notice, which she claimed under her contract.

He fought the case on the grounds that she had been insubordinate and refused to read her lines properly. Ivan McGinn was her attorney.

ERVINE WRITES ANOTHER

The producing rights to "Mixed Marriage" have been acquired by Rollo Peters and Augustin Duncan. It is a new play by St. John Ervine. Both appeared in the cast of "John Ferguson," also written by Ervine.

$8,199 ON SIX SHOWS

Jimmy Hodges' "All Aboard for Cuba" played to $8,199 in six one night stands last week. The highwater marks were at Altoona and Harrisburg, the piece playing to $2,551 at the former stand and $1,791 at the latter.

REHEARSING FOREIGN PIECE

The Shuberts placed in rehearsal this week, "In the Night Watch," a play adapted by Michael Morton from the French play, "La Veille d'Armes," by Claude Farrere and Lucien Nepoty.

"JUNE LOVE" FAIR

BOSTON, Dec. 3.—Rudolph Friml's "June Love" has opened here at the Schubert-Arlington.

Years and years ago, as time is counted in the theatre, Lillian Russell acted in a light comedy called "In Search of a Sinner." It concerned a youthful and beguiling widow who, having endured a good husband, sensibly resolved after his death to seek a second spouse who should also be amusing. Not too delicate, possibly, in choice of means, she "picked up" a promising fellow who happened to kindle her fancy. He responded becomingly; the action forthwith threw them together; but confused him into the belief that the lady had a husband somewhere in a background nearer than the next world. By the time her amorous temper and other contributing circumstances had cleared this misunderstanding, two comic servants and various sportive young persons had added to the sum of entertainment in little shoots, as it were, from the main stem of the action. All this, as adapted by W. H. Post and Charlotte Thompson makes a viable fable for a musical play—sometimes not too easy to follow, again with a loose end or two—but in the main mildly amusing.

Possibly the prattle of Miss Russell's play did not abound in humor; certainly the chatter of "June Love" does not. Such humor as the piece dispenses springs from the embarrassments of the ardent pair, an encounter or two into which the action twists, one or another of the secondary personages and the comic touches the players lay upon them. A matronly, motherly maid, for example, with a habit of striding the stage in gasping wrath when she is crossed, is amusing in Miss Jessie Relph's acting. So also in the acting of Charles Brown is an excessively mild-mannered servant, who must ever bear about a flower. A youth, striving to be "wild" that he may so impress the widow, entertains in the person of John Cherry, with a fitful, perverse and gentle-mannered inebriety.

In all likelihood humor and fancy haunt some of Brian Hooker's verses for the songs and the ensemble-pieces. The singing-players, however, are not exactly masters or mistresses of intelligible and pointing diction.

Less clouded but still hampered the decorations serve the turn. The whole house is too large for piece and performance and the whole orchestra, within it, is too small for Friml's music. He likes ample choirs, as stringed and wind instruments go in musical plays; he writes in warm harmonies. Of old he received a band meet for such music; now the rapacity of the musical union denies him sufficient forces and his full-voiced score sounds dry and pindling. Nor has Mr. Friml quite the melodic ardor, the rhythmic zest of his first and best days in the American theatre. He has written too fast and too much. Yet he can turn off for "June Love" a pulsating Viennese waltz; toss about his music in light banter; curtsy to the syncopations of the hour and not quite take them to his bosom; build up a finale that is epitome of much that has gone before; and, in general and in particular do the deeds of a composer for the musical plays whose routine now exceeds his humor and fancy, who is aware from experience that song in such pieces is an elementary art.

For the dance, also, Friml must write much in snappy rhythms. It abounds in "June Love." Piatov exemplifies it in the routine Russian manner, with crouching steps, light bounds, much twirling of the ballerina on the tips of her toes. Or else she springs into his arms and outspreads herself, bird-like, upon his shoulders. Usually she is Miss Queenie Smith, once the second dancer of the Metropolitan Opera House, who now adds a still small voice in song to charm and skill of motion. By the standards of the musical plays Miss Smith does well the technical feats of a ballerina, deploys pleasingly the traditional graces. So also and with more youthful freshness and zest does Miss Kitchen, reputed pupil of Pavlowa.

Else Alder leaves a clear, animated, individual impression. Timely, she returns to a stage that needs her lightness of touch, her brightness of spirit, her readiness with many a grace and many an ability of the born and practised singer of operetta.

OVER $250,000,000 WORTHLESS FILM STOCK OFFERED TO PUBLIC

Working People Have Bought Between $25,000,000 and $50,000,000 During Last Year, Says Report of Investigating Committee

More than one quarter billion dollars worth of worthless motion picture company stock, is offered annually in the United States, acording to figures prepared by the National Association of the Motion Picture Industry.

The committee, created last summer by the producing, distributing and exhibiting companies, has investigated some seventy companies with a total capitalization of about $180,000,000, and believes that when all the new companies of this character launched during the year are counted it will be found that their total capitalization will reach fully $250,000,000.

According to the report, people have bought betwen $25,000,000 and $50,000,000 of stock issues, none of which is worth the paper on which the certificates are printed.

Most of the victims are declared to be small wage earners—clerks, stenographers, barbers, waitresses, bootblacks, hotel porters and the like. Government employees in Washington are said to have bought considerable stock in a company floated there.

Persons in straitened circumstances, crediting the extravagant reports of stock salesmen as to great fortunes "made overnight" in the movies, have exchanged Liberty bonds for stock that will never pay a dividend.

Many of them, wholly unfit to take any part whatever in motion picture production, were roped in on the inducement that they would be made great actors or actresses in the companies, to discover later an inconspicuous clause in their contracts stating that it must be countersigned by the casting director.

"Officials of legitimate film producing companies," reads the committee's report, "feel that, next to the victims of the wildcat companies, they are the worst sufferers, because of the ill repute the operations of fake concerns cast on the whole motion picture industry.

"Only two or three of the seventy companies investigated had any assets or proved earning capacity when their stock was offered to the public. Only half a dozen could boast officers or promoters who had any real experience in any branch of the motion picture industry.

"The commitee is able to state definitely that these wildcat companies have sold millions of dollars' worth of stock through the mails. Whether the companies in question are guilty of technical violation of the laws regulating the use of the mails rests with the Post Office authorities, to whom the committee is ready to turn over all its files."

The Vigilance Committee is composed of James R. Quirk, editor of *Photoplay Magazine*, chairman; Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry; Paul Gulick of the Universal Film Manufacturing Company, Nathan Vidaver, counsel for the commitee; Martin J. Quigley of the *Exhibitors' Herald*, Lesley Mason of the *Exhibitors' Trade Review* and Fred J. Beecroft of the *Motion Picture News*.

"PASSING SHOW" XMAS WEEK

The new "Passing Show," which the Shuberts have placed in rehearsal, will probably come into the Winter Garden during Christmas week, it was learned on Monday. It is scheduled to open out of town December 27, with Eugene and Willie Howard heading the cast.

The "Broadway Brevities" show, now at the Winter Garden, will continue there two weeks longr. The house will then remain dark for a week or ten days following the departure of the "Brevities."

The current "Passing Show" was written by Harold Atteridge, Alfred Bryan and Jean Schwartz, with several interpolated numbers figuring prominently. J. C. Huffman is staging the production. The cast thus far includes the following principals, besides the Howard brothers:

Tot Qualters, Harry Watson, Janet Adair, Grace and Berkas, Gladys Walton, Mellette Sisters, Grace Keeshon, May Boley, Dolly Hacket, Sammy White, Emily Miles, O'Hanlon and Zambouni, Cleveland Bronner, Emily Miles, Ina Hayward and Irving Hay.

MAUDE ADAMS STILL UNDECIDED

Maude Adams is still undecided as to whether she will appear on the stage this season or not. In all probability she will not work this season as she feels that her health is not sufficiently restored.

If Miss Adams does decide to return to the stage, Frohman and Company will have to make arrangements to secure another house for her, as Ruth Chatterton, with "Mary Rose," has been booked into the Empire to open December 22.

WANT PAY FOR EXTRA SHOW

Members of the chorus of "Polly and Her Pals," through the Chorus Equity Association, in accordance with their contract, are demanding salary for one extra performance the show played at Camp Bragg, Georgia, on Sunday, November 21, it having played nine performances that week. The matter is being taken up by the chorus association.

SUE WILBUR BATES

A judgment for $306.30, filed in the County Clerk's office last week, concerned Wilbur M. Bates, who figured on Broadway at one time as a theatrical press agent. More recently he was president of the Federal News Service, which he organized and which syndicated feature articles.

Bates and his news service company were sued in the Fifth District Municipal Court by Charles E. Russell, a former Provost Marshal in France, who wrote a series of articles on his experiences in the military intelligence service during the war. He testified that he agreed with Bates and the Bates concern to syndicate the articles he wrote on a 50-50 basis. The articles were sold to various publications, but Russell claimed he never was paid for them. And when Bates, in a latter to the plaintiff, admitted that his concern owed $280 to Russell, the latter brought an action to recover the money which led to a judgment being obtained by default. Laurence A. Steinhardt was the plaintiff's attorney.

LAW OFFICE IN CENTURY

The Shuberts have established a regular legal department in which none but their law matters are handled. The offices are in the Century Theatre Building.

William Klein is general counsel for the Shuberts, but his offices are still at 120 Broadway. However, Sidney Heimann, former managing atorney in Klein's office, has been appointed manager of the new Shubert legal department, where the staff also includes two stenographers, two clerks and an office boy.

"SALLY" DISPLAYING "HITCHY"

"Sally," Flo Ziegfeld's latest musical comedy production, in which Marilyn Miller and Leon Errol are the featured players, is scheduled to open at the New Amsterdam Theatre, December 20. This means that the "Hitchy-Koo" show now holding forth at that house will have to take to the road.

CAN'T GET ACCOUNTING

It was decided on Saturday, by Supreme Court Justice M. Warley Platzek, that Mrs. Helene M. Byrne is not entitled to the accounting for which she brought suit several months ago against John F. Byrne, theatrical man, and the John F. Byrne Realty Company.

In passing on Mrs. Byrne's claim that she originated much of the apparatus used in "Eight Bells," the Court declared that the defendant "originated, devised, wrote and produced the play" and also "wrote and produced all theatrical sketches and productions alleged in the complaint, that he paid the plaintiff a weekly salary of $75 in addition to maintaining her in comfort, if not in a luxurious manner."

SHUBERTS CAN PROCEED

The Shuberts were given permission last week to continue erecting the theatre and apartment which they have started on the former Central Park Riding Academy property on Seventh Avenue, 58th and 59th Streets, by the Board of Appeals, after plans for the building had been amended.

Permission had previously been refused on the ground that the restaurant feature of the project would extend into the residence district. This was set aside by providing for the operation of the restaurant as part of the apartment section.

BROUN TO LECTURE

Heywood Broun, dramatic critic of the *Tribune*, may hereafter be referred to as Professor Broun, for, last week, he was appointed lecturer on dramatic subjects at Columbia University, to speak once a week during the second semester.

Professor Broun succeeds Hatcher Hughes, co-author of Mrs. Fiske's latest dramatic vehicle, "Wake Up, Jonathan," who succeeded Clayton Hamilton when the latter resigned last Summer to accept an appointment on the staff of the Goldwyn Corporation.

ELSIE FERGUSON SEEKS PLAY

That Elsie Ferguson, who returned from Europe about five weeks ago, will return to the legitimate stage shortly after the new year was indicated early this week by the announcement that she is seeking a play. There is a possibility that Marc Klaw will be the producer of the play in which Miss Ferguson will return to the spoken drama, for it was reported early this week that she had placed herself under his management.

IT'S "JIM JAM JEMS" AGAIN

John Cort and the publishers of the Jim Jam Jems magazine have settled their differences over the title of "Jim Jam Jems" and have reached an understanding whereby Cort is to be permitted to continue the use of the name on his show. Fear of prosecution led him, recently, to drop the title and call the show "Hello Lester," instead.

BELASCO HELPING SING SING

It was learned last week that David Belasco has arranged for the erection of a portable stage at Sing Sing prison, which he will equip with scenery, lighting apparatus and all necessary props. This he will donate as a Christmas gift to the Mutual Welfare League of the prison. The gift will cost $8,000.

CIRCUS STARTS TOUR

All the members and animals of Saeng's Circus sailed for Panama on Saturday on board the Eperanze of the Ward Line. They are to open a two year tour of South America, beginning with Panama. Five wild lions have been added to the circus.

MUMMERS REHEARSING PLAYS

The Mummers are rehearsing three one-act plays which they will present early in 1921. They have obtained the rights to Alice Gerstenberg's "Overtones" and Rita Weiman's "Funiculi Funicla."

LA RUE PLAY COMING IN

John Golden has announced that "Dear Me," starring Grace La Rue and Hale Hamilton, will open in New York before the end of December.

CRITIC'S PLAY PRODUCED

BOSTON, Dec. 3.—"On the Q T," a play by Edward Harold Crosby, dramatic critic of the *Boston Post*, was produced here this week by the Somerville Players.

The story of the play concerns the adventures of a young millionaire who leaves behind his fortune and a scheming widow and becomes the chauffeur of the beautiful young society heiress whom he ultimately marries. Much of the conversation is clever, and there are amusing and exciting situations.

Carrol Ashburn and Anne Bronaugh, as the hero and heroine, both gave interesting interpretations of their roles. Mabel Colcord as Mrs. John Cabot and Carolyn Glen as Lizzie were excellent in their respective parts.

STAR'S HUSBAND OWES $1,300,000

BOSTON, Dec. 3.—Benjamin P. Cheney, Boston clubman, and the husband of Julia Arthur, the actress, has assets of only $60,000 to meet liabilities of $1,300,000, Allen F. Forbes, his trustee in bankruptcy, announced to-day.

Mr. Forbes filed suit in the Supreme Court to obtain for creditors Cheney's interest in a trust fund created by his father. The income from this fund was said to be $32,000 a year.

SARG OPENS DEC. 13TH

Tony Sarg's Marionettes will be seen at the Punch and Judy Theatre for a series of special matinees, beginning Dec. 13. Performances will be given on Monday, Tuesday, Wednesday and Thursday at 3 p. m. and on Saturday mornings at 11. There will thus be no conflict with Clare Kummer's comedy "Rollo's Wild Oat," which has matinees on Friday and Saturday.

CHICAGO "BRAT" COMPANY READY

The Chicago company of "The Brat," has already been picked and an opening announced for December 26. Lizzie Hudson Collier, Carl Anthony, John Stokes, Gilda Leary, Ryder Keane, Robert Barat, Charles Colebrook and Eva Williams are in the cast of the play, which will have preliminary runs in Wilkesbarre, Syracuse and Detroit, prior to the Chicago date.

PLAY ORIGINAL COMPANY

CHICAGO, Ill., Dec. 6.—"Buddies," which closes at the Woods Theatre on Dec. 11, has been booked in Milwaukee for one week prior to its going to Philadelphia. It had been planned to send No. 2 company into Milwaukee but at the last moment the management was induced to send the original company from this city.

"APHRODITE" OPENING AT $3.50

PHILADELPHIA, Dec. 4.—Top prices for the opening of "Aphrodite" here on January 3, will be $3.50. When the piece had its premiere in New York last Winter at the Century, it opened to $11 top on the opening night, and on its opening night in Chicago also played to an $11 scale.

MARCUS HAD $16,000 WEEK

DENVER, Colo., Dec. 4.—The Broadway Theatre, the only local house playing legitimate road attractions has been doing capacity business all season. The Marcus show of 1920, which played here two weeks ago, did a business of $16,000 on the week.

DELYSIA TO REMAIN HERE

Alice Delysia will remain in America all next year and tour the country in "Afgar." Arrangements were made last week for her to stay here between Morris Gest with Charles B. Cochran.

"JEAN" OPENS JAN. 3

January 3 has been set for the opening of "Transplanting Jean" at the Cort Theatre. "Jim Jam Jems," now at that house, will probably go on tour. Arthur Byron plays the lead.

MITZI OPENS HERE DEC. 14TH

Mitzi will open at the Liberty Theatre on December 14, with "Lady Billy," presented by Henry W. Savage. The book and lyrics were written by Zelda Sears.

MRS. HAMMERSTEIN HAS CRITIC MONGER ARRESTED

Both She and George Blumenthal Sue Man Who Made Charges Against Them That the Grand Jury Refused to Entertain

Angered and sorely grieved over the accusations made to Assistant District-Attorney Kilroe, by E. Percival Monger, concerning the manner in which the Hammerstein Memorial Fund was being handled, Mrs. Oscar Hammerstein last week started an action against the critic for $100,000 damages on the ground of malicious prosecution. Monger was arrested and lodged in jail, where he remained until last Friday.

This is the second time Monger has been behind the bars recently, the former occasion, only a few weeks ago, having been when he was sued for $100,000 by George Blumenthal, general representative for Mrs. Hammerstein. At that time he was bailed out by Lionel Braham, now appearing in "Mecca."

The entire trouble started when Monger, a musical critic and writer, gave to the District Attorney's office, nearly three months ago, the statement that he could furnish that official with facts of misconduct in the management of the fund, which, he said, was in charge of Blumenthal. The fact that he made the accusations was published in the newspapers and caused both Mrs. Hammerstein and Blumenthal much sorrow, for they felt that, although such persons as knew them would not give them credence, there were many others with whom they were not so well acquainted who might be prejudiced. But, there was nothing to do but to let the matter, then started, go through, and, after consulting their attorney, Joseph Shay, of New York and Palm Beach, they decided to do just that.

Several weeks ago the wisdom of their course was proven, for the Grand Jury, after listening to and questioning Monger and conducting a thorough investigation, refused to entertain any charge against either Blumenthal or Mrs. Hammerstein and dropped the entire matter.

Thus, cleared by the Grand Jury, of having conducted the affairs of the memorial in any but the most proper manner, Blumenthal and Mrs. Hammerstein began to feel that they were entitled to some redress for being thus accused and Blumenthal at once started suit against Monger for $100,000 and had him arrested. The other action by Mrs. Hammerstein followed last week.

The accusing information furnished the District Attorney is said to have been in the form of a letter and both actions started against Monger have been begun more with an idea of setting the affairs of the fund before the public in their true light than in the hope of obtaining any large amount of damages, for Mr. Blumenthal has already stated that any amount he recovers will be turned into the fund, the preservation and upbuilding of which both he and Mrs. Hammerstein regard as one of their most important interests.

As a matter of fact, Mr. Blumenthal has had very little to do with the direction of the fund, Mrs. Hammerstein, as treasurer, insisting upon attending to practically all of the work herself, as a last tribute to the genius who made the name of Hammerstein famous.

Monger is represented by Frederick J. Flynn, of 41 Park Row.

"ROUNDERS" FILLED WITH SONGS

PHILADELPHIA, Dec. 3.—Twenty-nine scenes, more songs than most shows, fifty girls, a couple of pairs of tights, Eddie Cantor, Harry Kelly, Nan Halperin, Muriel de Forrest and a Ballet of the Hours—this, in short, is "The Midnight Rounders"—which opened here this week.

Cantor, of course, is the chief figure of the evening, despite the fact that the majority of his songs have been heard here before and the scene in the insurance office has passed through two previous incarnations.

Harry Kelly, with his droll, lugubrious delivery, forms an excellent foil for the piquant and almost childish appeal of Nan Halperin, the dry, high-pitched humor of Lew Hearn and the boisterous horse-play of Joe Opp, who also supplants W. C. Fields and George Le Maire as the doctor in the Cantor sketch. Miss Halperin, who has learned through prolonged vaudeville experience how to catch and hold her audience, puts across her "More Clothes" number, her cameo song and her "Long Ago" specialty in faultless fashion, while Muriel de Forrest distributes "A Mouthful of Kisses" and adds more than a dash of paprika by her silver-slipper-and-string-of-beads dance.

Then there is the Cleveland Bronner fantasy, which concludes the first act; "Rattle Rattle," a typical roof-garden number, in which the audience proves that it doesn't mind spending money to entertain itself; "Heartbreakers," a song with a cleverly devised chorus trick; Alice Ridnor's "Shimmy Nods" (shades of Chaminade!): "The Story of the Waltz," in which a sextet of the most famous movements are introduced, and Jane Green's "Jazz Vampire"—all interwined and bound together by nothing more substantial than visably pretty girls.

In fact about the only thing that's missing in "The Midnight Rounders" is costuming suitable to latitude 40, but this week's audiences didn't seem to object to the absence of this in the least. As Clyde Fitch remarked in "The Blue Mouse," let's hope that the stage is steam heated.

ILLINOIS RAIL RATES BOOSTED

CHICAGO, Ill., Dec. 4.—Railroad rates throughout Illinois have been increased through orders of the Interstate Commerce Commission, and go into effect at midnight December 6. The rate has been increased to 3.6 cents per mile. The surtax of 50 per cent. on Pullman berths goes into effect at the same time.

The new schedule and notice of its effect was served upon the Public Utilities Commission in Springfield this morning.

Meanwhile, Attorney General Brundage is preparing to file suit in the United States Court next week attacking the validity of the order and seeking to establish the right of the State to govern rates within its border. It will not be possible to prevent the railroads from putting the raise of six-tenths of a cent and the extra Pullman charge into effect, as an injunction obtained by the roads forbids interference by the attorney.

The new rate of fare amounts to an additional three cents for every five miles, or sixty cents per hundred miles.

As an example of the working of the new rate which has been in force for some time on interstate travel, the present lower berth charge from Chicago to Springfield is $2.70 Under the 50 per cent, surtax, in effect on Tuesday, it will be $4.05.

No fight will be made to sustain the Illinois two-cent fare under the present conditions.

HURT IN FIRE

ALBANY, Dec. 4.—A fire in the Antwerp apartment, opposite Proctor's Harmanus Bleecker Hall, yesterday morning, caused a narrow escape for several theatrical people, occupants of the building.

Bert Sabourin, stage manager of the Colonial Stock Players, sustained severe injuries in rescuing two children. After being placed in safety, with the aid of firemen, he became lost in the smoke, but reached a window and jumped as a ladder was placed in position. In falling he received injuries and was removed to the City Hospital.

"MARY ROSE" CHARMING

ATLANTIC CITY, Dec. 3.—One of the most artistically staged and one of the finest plays ever set before the eyes of theatre-lovers was offered for the first time in America at the Apollo Theatre this week, when Charles Frohman, Inc., presented Sir James M. Barrie's newest play "Mary Rose." By courtesy of Henry Miller, Ruth Chatterton was introduced in the leading role, by far the best one that has fallen to her lot, and one whose appeal unfolded the splendid ability so long ascribed to her.

Sir James Barrie has administered to us another of his incisive and compelling lessons. But his lesson is that of contentment and, imbedded deep in its exquisite message, one may read a warning against the spiritualistic hysteria now sweeping Christian races. With fantasy and lovely fable, with patient kindliness and earnestness, with charming people, Sir James gives the bitter, bitter truth sugar coated.

A prodigal returns to the scene of his childhood, to the house of his boyhood. He finds it in ruins, reputed to be haunted and in charge of a sad little old woman caretaker. He is left alone for ten minutes and the past is revealed to him.

Scene two shows the same room in which he is standing "as it used to be." Here we find Mary Rose, a lovely creature about to be married. Her prospective husband is informed that when Mary Rose was twelve years old, she visited, by chance, an island in the outer Hebrides called by superstitious people of the mainland "The Island That Likes To Be Visited." Those who went there sometimes never came back and sometimes stayed a long time. Mary Rose disappeared for thirty days and then returned to her parents under the impression that she had been away for an hour. She was never told.

In act two, Mary Rose, now married and with a son of two and a half years, returns to the island with her husband. Here, softly at first but growing rapidly stronger, an eeric chant is heard. It is the call of the island and only Mary Rose hears it. She disappears and cannot be found.

After a beautiful interlude of music which moves through supplication to calm and resignation, suggesting memory, the first scene of act three shows the same room "as it used to be" only twenty-five years later, with its occupants unchanged save in the matter of years and physical appearance. Thinking back of Mary Rose, these people hope and dream and at length Mary Rose returns, looking just as she did twenty-five years before. It is then that they learn the bitter truth. They do not want Mary Rose. She does not belong in the setting or in their lives. And Mary Rose learns that she is no longer wanted as she used to be and everything is different.

The final scene again shows the delapidated house, this time revealing its ghost, searching for the baby she has not found. It is Mary Rose. The prodigal, to whom the past has been revealed, acquaints her with his name and identity, but only vaguely, so that she may find rest and peace, while he himself, recognizing the impossibility of the old life, leaves the impression that he will return to Australia, whence he came.

It is an exquisite thing, this play, exquisitely written, exquisitely conceived and almost faultlessly conveyed. Only two flaws were in evidence and these were execrable examples of careless staging. One was the curtain call Miss Chatterton was permitted to take after the second act, and the other the lighting effect in the final scene, which permited a ghost to cast its shadow against the wall.

As Mary Rose, Miss Chatterton offered one of the finest histrionic exhibitions ever seen here. She is finished and sure in her work, subtle in her translations of the moods of the part and, above all, in spite of the fantasy, convincing. A thing so difficult to do and so well done, is rarely to be watched these days.

Tom Nesbit, in a double role as husband and son, offered a performance nigh to uncanny in the portrayal of moods. The scene in Act two, when he discovers that Mary Rose has gone, was one of the most poignant and vivid ever interpreted. Mr. Nesbit played it superbly.

COMING TO THE BELASCO

David Belasco will present Lionel Atwill as a star, for the first time, in "Deburau," a comedy from the French of Sacha Guitry, adapted by Granville Barker, at the Belasco Theatre, on Thursday evening, December 23rd.

The cast of the new play includes Hubert Druce, Joseph Herbert, Sidney Toler, Rowland Buckstone, John L. Shine, John Roche, Edmund Gurney, St. Clair Bayfield, Bernard A. Reinold, Morgan Farley, Elsie Mackay, Rose Coghlan, Margot Kelly, Helen Reimer and 100 others.

Frances Starr, now at the Belasco Theatre in Edward Knoblock's play, "One," entered upon the last two weeks of her engagement last Monday, as did also "Call the Doctor," at the Empire. Miss Starr in "One" and "Call the Doctor," will begin a tour of the principal cities of the country on Monday, December 20th.

BURNED TO DEATH

Several theatrical and other amusement people were burned to death in a fire last week at 29 West 57th Street, New York. Gertrude Hoffman was the first one to discover the fire and she gave the alarm.

Those who died are Dr. Martin J. Potter, veterinarian and animal trainer, who for years was connected with the Hippodrome; Mrs. Boswell Reed and her sister, Mrs. Jessie Jenkins, of California; Mrs. Victor Luscomb, twenty years old, who left her husband in London, England, to appear in pictures here; Mrs. Bobby Jones, wife of an English dancer; and Mrs. Harold Boswell, thirty-five, a Canadian concert singer.

ANNA HELD'S ESTATE SETTLED

A decree formally settling the estate of Anna Held and discharging Charles F. Hanlon, of San Francisco, as executor and trustee, was signed by Surrogate John P. Cohalan on Saturday. The residue of the estate, estimated at $145,901, goes to Miss Held's daughter, Liane Carrera, known to vaudeville as Anna Held, Jr.

A paper is attached to the decree showing that Lillian Russell, friend of the late Miss Held, had arranged, at the request of Miss Held, for a memorial shaft to be erected over her grave at a cost of about $6,500.

COMPLAIN OF MORRISON SHOW

According to a complaint filed with the Chorus Equity Association, members of the chorus of "Betty Be Good," were forced to play two weeks at a salary of $25 per week when the Lee Morrison piece recently appeared in Boston. The specific complaint has been filed by Rita Miles and Bertha White, two former members of the chorus who were released last Saturday night. They allege that the management promised to make up the deficit after the show left Boston, but that this promise was not adhered to.

GOLDEN BUYS GLASS PLAY

"The Black and Tan," a new play by Montague Glass, is to be produced by John Golden. Bobby North, whom Glass is said to have had in mind when he wrote the play, will have the leading role.

FRANKLYN-ARDELL

This week's front cover carries a likeness of Franklyn Ardell, headlining the two-a-day houses in his new farcical comedy entitled "King Solomon, Jr.," especially written by himself, Walter C. Percival and Daniel Kussell.

This production has been acclaimed by press and public to be the best of its kind yet presented for vaudeville this season. Mr. Ardell portrays the character of one "Wally Moore," which gives him an opportunity to display his ability throughout. He is ably supported by a capable company.

Featured in the cast are Ruth Warten, Grace White, Helen Goodhue, Marie Garden, Peggy Patis, Marguerite Clemens, Marie Marmon. The gowns worn by these Misses were designed by Berren. The act has been routed over the Keith Circuit by Rose and Curtis.

ROAD SHOW MANAGERS TALK OF CLOSING ALL ATTRACTIONS

Dreaded Pre-Holiday Slump in Business, With No Half Salaries to Casts, Makes Split Week and One Night Producers Apprehensive

That managers of road shows playing split week and one-night stands are growing more and more apprehensive about the desultory period of bad business their shows are experiencing at present, was indicated on Monday, when it was learned that a group of road show managers expect to close their attractions simultaneously next week. The reason they have not done so already is because the booking offices have been spreading optimistic reports.

Road shows playing the Middle West will be brought as far as New England by their producers if the chances in the latter locality appear to be favorable. In fact, managers will not hesitate to move their shows over long jumps in any direction if they feel there is a chance of garnering some profitable coin by the move.

Week after next looms particularly dark in the managerial eye, for it contains those week days before Christmas which producers dread. In former years it was the managerial prerogative to either lay off a theatrical company for the week, without pay, or let the company work on half pay. But now, not only must the manager pay the players a full week's salary for a full week's work, but, if he lays the company off without permanently closing the show, they must be paid in full for the entire lay-off period. Equity is chiefly responsible for this new order of things and, as a result, particularly this season, the managers of road shows feel very bitter towards Equity for what they consider an oppressive ruling.

Thus, Gus Hill stated early this week, that he intended to close all his road shows the week before Christmas and keep them closed until Christmas Day. And, since most of the players in the various Hill companies are non-Equity members and, therefore, did not sign the Equity form of contract, Hill stated that he would not have to pay them for the lay-off period. Besides, Hill explained, his shows are so routed that there is actually no booking for them during the five days before Christmas.

On the other hand, George E. Gatts, who produces road shows on an extensive scale and who has four companies on tour at present, with a fifth show in preparation, stated that the road show business throughout the country was so bad at present, that it warranted managers in closing a majority of the current road split-week and one-night stand attractions. And, while he had not made up his mind thus far about closing his attractions, Gatts stated that it was quite likely that, if he closed his shows during the immediate pre-Christmas days, a majority of them would very likely remain closed permanently.

Even the booking offices are growing apprehensive over the situation, but are loath to admit the condition that confronts their activities. Booking managers are making all sorts of bids for feature films, with which they hope to overcome the lethargic state into which most of the road houses have fallen through lack of patronage of legitimate attractions.

"THE STORM" TO REMAIN

CHICAGO, Ill., Dec. 6.—"The Storm," doing an enormous business at the Olympic Theatre, will remain on here far after the holidays. It is the first attraction in the past two years able to hold out for a run in the Olympic that meant financial success. "The Storm" is now in its fifteenth week and running strong. Helen MacKellar is starring.

SEEKING STAGE-STRUCK GIRL

CHICAGO, Ill., Dec. 6.—Theatrical booking agents have been notified by the local police to hold and detain Helen McConahy, fifteen years old, who ran away from her home in Fort Wayne, Ind., to go on the stage. The girl left a note that she was tired of Fort Wayne, and was going to Chicago to go into the chorus of a musical comedy show.

GUILD TO HOLD MEETING

The Catholic Actors' Guild is to hold an auxiliary meeting on December 6th, at St. Peter and St. Paul Hall in the Bronx, at 8 P. M., at which plans for the furtherance of its membership drive will be placed before several auxiliary organizations.

GET 12% OF LOSS

CHICAGO, Ill., Dec. 6.—Theatrical people who filed claims for property lost when the steamship *Columbia* sank off Pekin, Ill., two years ago, will receive 12 per cent. of the sum they asked for, under an order issued by the Federal Court.

"MIXED MARRIAGE" DEC. 14

"Mixed Marriage," by St. John Ervine, will open December 14 at the Bramhall Playhouse, on East Twenty-seventh street. The play is being produced by Augustin Duncan and Rollo Peters.

"SON-DAUGHTER" INTO POWERS

CHICAGO, Ill., Dec. 3.—"The Son-Daughter," a Chino-American play by George Scarborough and David Belasco, will arrive at Powers Theatre on Dec. 19.

ELIZABETH MAYNE STILL LEADS

Elizabeth Mayne still maintains her lead in the N. V. A. membership contest, which ends December 15. She has already brought in thirty-one applications.

Theresa Valerie is second, with twenty-seven applications; Mae Wilton third, with twenty-three; Julia Rooney fourth, with eighteen, and Alma Grace and Vesta Wallace are tied with eleven each, the latter becoming a spirited contester for the first five prizes offered during the last week.

Five hundred applications have already been turned in, 139 of which were added last week.

THEATRICAL FOLK GAMBLING

CHICAGO, Ill., Dec. 6.—While the police of this city are endeavoring to close all gambling houses, whispering words along the Rialto among prominent agents and bookers disclose the fact that private games are being conducted by theatrical people right in the heart of the Loop. One newcomer in the fold of "ten percenters" is said to have lost $1,200 one evening, while another is reported to have dropped in the neighborhood of $1,500. Only theatrical agents, bookers and vaudevillians are permitted to take part in the gamble.

BASEBALL SCANDAL IN VAUDE

CHICAGO, Dec. 4.—George (Buck) Weaver, formerly infielder with the Chicago White Sox, is trying to arrange a vaudeville tour in this city to talk to audiences and prove his innocence of being implicated, as charged, in the alleged conspiracy to throw the 1919 World's Series games. It is said that he has interested a local manager, who is to secure booking for him.

PEMBERTON REHEARSING

"Miss Lulu Bett," Zona Gales' dramatization of her novel, goes into rehearsal this week under the direction of Brock Pemberton, who will present the play to Broadway during the holidays. The name of the theatre has not yet been announced.

MRS. HAMMERSTEIN TO DO OPERA

Plans for the presentation of grand and light opera, in German, at the Manhattan Opera House, were announced last week by Mrs. Oscar Hammerstein, now sole owner and director of the house made famous by her late genius husband. The season will be just prior to the Chicago Opera Company's engagement, which opens at the Manhattan Opera House on January 24.

The engagement is to begin Christmas Day, December 25, with a matinee and night performance of Humperdinck's opera "Hensel and Gretel." During the week of December 27, the first performance in German in this country of "The Count of Luxembourg," will be given in addition to some of the latest light operas not produced here during the war.

Other revivals will include "The Beggar Student," "Mme. Angot," "Girofle-Girofla," "Fatinitza," etc. Principals and chorus are now being assembled and rehearsals will begin in a few days.

During the week of December 27 children's pantomimes will be given daily and will include the fairy tales of "Snow White" and "The Seven Dwarfs." Mrs. Hammerstein further announces that immediately after the close of the Chicago Opera Company's engagement on March 7 she will begin a three weeks' season of Wagnerian operas in German, including "The Ring."

Mrs. Hammerstein hopes and expects her undertaking to be got under way without any of the trouble that marked a similar venture at the Lexington Opera House a year ago last September. Then soldiers and sailors rushed the lobby on the opening night and stopped the performance.

She said she believed the time for German opera had come and that if she did not produce it some one else would.

"I want to make the Manhattan an international opera house," said Mrs. Hammerstein, "where opera in any language and by any nationals will be welcomed. I have no particular sympathy for Germans, but a very particular fondness for their music. And I believe that music can be the suave agency by which the ill-feelings of the war can be eradicated.

"My non-commercial motive for organizing a German season is the hope that it may help German-American relations and give employment to a great number of talented German artists, as well as German-American and pure American artists whom I shall collect for my company. My purely commercial motive is to keep the Manhattan Opera House occupied without descending to the makeshift of accepting unworthy productions.

"The wealthy patrons of art of New York have refused all my pleas for financial support of the Manhattan. I am on my own in the management of a difficult business enterprise, and it is my business belief that the time has come for German opera—that it is in demand, and that some one else will produce it if I do not."

Mrs. Hammerstein said she was concluding arrangements to bring the Russian Imperial Opera Company to New York next year. That organization, which fled from Petrograd during the Russian revolution, is now performing in South America. She said also that this year's German season which will be given with performers, chorus and orchestra recruited in this country, will be followed next year by a season which will enlist the assistance of a number of stars imported from Germany.

WANTS $25,000 FOR FINGER

Frank McEntee, an actor, has filed suit for $25,000 in the Supreme Court against the Pullman Car Company, charging that a window he tried to open in a car he boarded at the Pennsylvania Station, dropped back on the index finger of his right hand, cutting part of it off.

NUMBER TWO "MEANEST MAN"

George M. Cohan is considering the advisability of organizing a number two company of "The Meanest Man in the World," and has already started selecting a tentative cast. The tour depends upon the satisfactory routing of the show.

"HONORS ARE EVEN" SPARKLES

BALTIMORE, Dec. 3.—It looks as though the Selwyns have another winner in "Honors Are Even," by Roi Cooper Megrue. It's witty and entertaining all through and the Lyceum, where it played this week, even though not a big drawing house, did good business.

In "Honors Are Even" it is shown how one Belinda Carter, after having refused to marry two eligible youths whom she does not particularly fancy, and agreeing to a trial engagement with another one whom she does not quite trust but who is a "habit" of her fashionable meanderings from resort to resort, finally encounters the man who is to win her love.

But to say merely that the piece is the story of certain flirtatious passages in the life of an American society girl, while sufficient to indicate the theme, is by no means saying enough to suggest the charm of the entertainment, which is very considerable. The work is an extremely smart, unusually well acted and clean cut, though, of course, rather sophisticated American comedy of manners.

As in all plays of this kind, the real interest centers much less in the actual development of the story that in the effervescent brilliance, the sparkling quality of the talk, things that "Honors Are Even" possesses in no small degree.

Belinda, played with unexpected finesse and, for the most part, with admirably sustained earnestness and humor by Lola Fisher, is on the stage practically all the time, engaged in a battle of wit, first with one man, then with another, and, after all, it does speak volumes for the skill with which Mr. Megrue has handled his theme that these recurring duologues, with their superficial suggestion of free banter, tempered always by a deeply insistent note of serious thoughtfulness, are at no time devoid of interest.

Mr. Megrue is really a past master of the art of dialogue, and in this respect his comedy is a far richer, wittier thing, a piece of work characterized by a far greater verisimilitude than anything he has hitherto done. "Honors Are Even" has a far greater naturalness than "Tea for Three," possibly because it rings more true to American ideals and lacks the artificial note that seems always to characterize "adaptations."

And equally well limned are the characters of the younger boy who so unexpectedly overhears and interrupts, a part capitally played by Paul Kelly; of the very knowing ingenue, a role very charmingly enacted by Boots Wooster, and of the gold-digging widow, also very well played by Ethel Strickland.

If the character of Nige Gordon is not entirely convincing it is at least extremely well portrayed by Gordon Johnstone, and a perfectly poised "silly ass" note is introduced by Horace Sinclair.

FILM STARS TO DO ACT

"The Burglar," a one-act comedy, will be presented by the Special Picture Comedies in vaudeville, featuring all that company's stars. Among them will be Billy Rhodes, Tom Rhodes, Billie O'Brien, Roslyn Shein, Florence Schiller and a French dancer.

BROOKS PREPARING ACT

Allen Brooks, who recently produced a three-act play called "Because of Helen," from his vaudeville act "Dollars and Sense," is preparing a new vaudeville vehicle for the Orpheum Circuit, but, should it prove unsuccessful, will return to his old act.

MILES OPENS OFFICE

Charles H. Miles last week opened his own booking offices on the fourth floor of the Fitzgerald Building and placed them in charge of Ray Owens and Fred Curtis. Miles will alternate between New York and Detroit, every two weeks.

HURT IN WRECK

While en route from Syracuse to New York last Wednesday, Al and Gertrude Libby were injured in a wreck caused by a spreading rail, causing them to postpone their vaudeville dates in New York for several weeks.

VAUDEVILLE

PARTNERS FIGHT FOR RIGHTS TO "LOVE GAME"

SETTLED OUT OF COURT

Jack Morris, it was learned last week, has had differences with Harry Hayden over the playlet called "The Love Game," now playing the Orpheum Circuit, but they were amicably settled last week by Alfred Beekman, of House, Grossman and Vorhaus, and Nathan Burkan, attorneys representing the respective parties.

Under the terms of the settlement, which is in writing, Morris becomes a full fledged partner in the playlet, which will be produced with new settings shortly, Morris contributing $550 as his share of the cost of the new settings. Hayden and Morris will each share the profits on a 50-50 basis, except that Hayden will draw a salary of $150 a week for appearing in the playlet.

The unexpected success of the playlet, with old scenery and props, was the direct cause of the differences that arose betwen Morris and Hayden. The latter, besides appearing in the sketch, is also its author. Several months ago he interested Morris in the production of the playlet and, for a half interest, Morris agreed to contribute a major share of the money that the playlet's staging would entail.

However, it is reported, they first agreed to try out "The Love Game" with old props and settings. This was done and the booking office liked the sketch very much as it stood. Thereafter, the booking office routed the act for a protracted tour, paying it $550 a week. It continued to play the Keith Circuit houses for a period of sixteen weeks, during which time Morris drew profits aggregating $245. Hayden claims that he kept urging Morris to contribute his share toward a new production on the ground that it would result in the booking office paying the act $750 a week. But Morris didn't see fit to do so.

Recently, however, Hayden declared Morris out as a partner in the act and discontinued sending him his share of the profits. Whereupon Morris, through his attorneys, served formal notice on the booking office that he was a bona fide partner in the act and that, unless the booking office held out sufficient money to pay him his share of the profits, which he intended to claim in court, he would hold the booking office liable. As a result of this letter, the booking office withheld $50 a week from the act's salary for several weeks, litigation being threatened by Morris in the meantime.

Last week, however, Hayden closed the act for a week and came to New York for the express purpose of establishing Morris's status as a partner. After a conference with his attorney, Nathan Burkan, the latter took the matter up with Alfred Beekman and both attorneys drew up an agreement which leaves no doubt as to what Morris will have to do to retain his interest in the act.

The turn is now booked solidly over the Orpheum Circuit and Hayden has returned to Cleveland, where "The Love Game," which has five people in its cast, including Hayden, resumed its tour this week.

GLADYS MOFFATT IN NEW ACT

Gladys Moffatt, "The Glad Singer of Glad Songs," just back from an extended vaudeville tour, opens December 13 on the Delmar time in a new act.

BESSIE CLAYTON PLANNING ACT

Bessie Clayton is assembling the cast for a new act which she will put into rehearsal shortly. It is scheduled to open in five weeks.

NEW ACTS

Frank and Mazie Hughes, in a new dancing novelty, will open a tour of the Loew time at the Delancey Street Theatre this week, and will follow with the entire metropolitan bookings arranged by Abe Feinberg.

Nat Haynes and Company are to open in a new act entitled "Yes, My Dear" at the Harlem Opera House next Monday.

"Maggie" Clarke and Flo Price are rehearsing a new comedy surprise act.

Doris "Dot" Wilson is opening a new novelty single at Keith's, Jersey City, on December 9th.

Hanley and Fritz, in a new act, will open at Jersey City on December 16th.

Al. Litt is to be seen shortly in a new act called "Remember" by Billy K. Wells.

Maryon and Howard will appear shortly in a new act written and produced by Harry C. Danforth.

"Oh-Th-Hello," an act written in the Russian language and which has been played all over Europe, is to be done here by D. S. Samuels. Sunoff, a Russian actor, is making the adaptation and he and Eugene Weber will play the leading parts. The act calls for five people, playing seven characters.

Flo White and "Maggie" Clarke in a new comedy act now in rehearsal.

Felix Adler and Argyl Campbell are producing a vaudeville act called "Bettikins," by Vincent Lawrence, author of "The Ghost Between."

Louis J. Seymour is having a new act written for him by William Sams, entitled "His Wedding Morn."

Sid Marion, who was last seen in vaudeville with Herman Timberg's "Chicken Chow Mein," has joined Walter C. Pauly and William C. Roberts in a new act being written for them by Green and Hocky.

Jack Henry has been engaged for the leading role in "The Rose of Yan Tama," opening at the Alhambra Dec. 13th.

Florence Price, sister of Georgie Price, and Marie Clark, are now rehearsing a new novelty two act, especially written for them. Both girls will work in black-face.

Joe Baum, formerly with "Going Up," will start rehearsing shortly with Billy Weston, formerly with George N. Brown, in a new song, talk and dance offering.

Mabel Taliaferro will open on December 13 in Reading, Pa., in an offering called "Connie," by Tom Barry, under the direction of Joseph Hart.

Lola Munson and Company, a production act, under the direction of Harry Fitzgerald, will open at Keith's Alhambra Theatre on Dec. 13. Ten people are in the act.

ENTER VAUDEVILLE FIELD

In addition to producing legitimate shows, Wilner and Romberg have also entered the vaudeville production field. They are presenting their first act at Moss' Broadway theatre this week, in the persons of Lillian and Anna Roth, child actresses who appeared in "Shavings."

Walter Armin, formerly a principal in "The Magic Melody," will be presented in vaudeville under their direction next week in an offering called "An Italian Episode." They are also arranging an offering in which Josephine Rooney, sister of Pat, will be presentel.

NEW MANAGER AT OTTAWA

OTTAWA, Ont., Dec. 6.—J. D. Elms has been appointed manager of Loew's Ottawa, which opened here three weeks ago under the direction of A. L. Stanley. The latter has returned to New York on account of illness.

WINDSOR PLAYING VAUDE

CHICAGO, Ill., Dec. 6.—The Windsor Theatre has reopened with a policy of straight motion pictures. It formerly played vaudeville booked by the family department of the W. V. M. A.

PANTAGES OPENS NEW HOUSE IN SALT LAKE

SIX ACTS AND FEATURE FILM

SALT LAKE CITY, Dec. 4.—The new Pantages Theatre, which replaces the old one in this city, was opened for the first time to the public on Tuesday evening. The new house is considered the most beautiful of the entire Pantages circuit. It seats 2,200 people, and is modeled after the new Los Angeles and Seattle Pantages houses.

The house, managed by Edward Diamond, will operate under the regular Pantages policy of six acts and a film. Alexander Pantages and a private party came from Los Angeles to attend the opening performance. R. E. Runswick is musical director.

Ted Shawn's "Oxochi," featuring Martha Graham, headlined the opening bill, on which was also seen Jane Rubini, the Elm City Four, Lady Alice's Pets, Silber and North and Joe Roberts. Mary Pickford, in "Pollyana," was the film attraction.

Pantages will now give his attention to the new theatres being built in Memphis and Kansas City. A new Pantages house is scheduled to open in Hamilton, Canada, during the first week in February.

KRANZ AND LA SALLE TO SPLIT

Harry Kranz and Bobby La Salle will split their act at the close of their engagement at Keith's Eighty-first Street Theatre next week. Kranz will open the following Monday in a new act with Al. B. White as his partner. La Salle will open the week before Christmas on the Ziegfeld Roof.

Kranz and La Salle have played over two and a half years on the Keith circuit. Their present tour closes an engagement of twenty-seven weeks in New York, making a total of 108 weeks in New York since they have worked together. Of these, ten weeks were at the Palace.

SOPHIE TUCKER FINISHING

CHICAGO, Ill., Dec. 6.—Sophie Tucker has concluded her popular run in Chicago vaudeville houses, having played consecutively two weeks each at the Palace Music Hall, Majestic and Star Lake theatres. During her engagement at the vaudeville houses, she also appeared evenings at the Edelweiss Gardens, where she is reported to have received a far larger salary than in vaudeville. It is the first time in the history of Chicago vaudeville that a headliner has appeared in this city for six consecutive weeks, and has also been permitted to appear in a local cabaret. The Tucker engagement has caused considerable comment among vaudevillians.

FRISCO SELLS THEATRE

Frisco has sold control of the theatre he obtained in Dubuque, Iowa, last season, to a Mr. Rosenthal in that city. The jazz dancer has been running his own show there, consisting of several vaudevillians, among whom were Loretta McDermitt and Eddie Cox. He plans to return to New York shortly.

CLAIM LADDER ATTACHMENT

The Dennis Brothers have filed complaint against the Claremont Brothers, claiming that the latter have infringed on their ladder-gripping attachment for shoes. They allege they hold a United States patent on the device since April 15, 1913.

FLORENCE TEMPEST SUES

Florence Tempest brought suit for absolute divorce from Joseph E. Shea, agent, in the Supreme Court last week, before Justice Davis. John G. Lewis served as her principal witness and told the court of having passed the night with Shea at his apartment in August, 1917, while Miss Tempest was in the country, where he discovered Shea to be interested in another woman. Lewis at once reported what he saw to Mrs. Shea, who brought suit. Decision was reserved.

THEATRE HELD UP

SAN FRANCISCO, Dec. 3.—Threatening the ticket seller with revolvers, two unidentified bandits, masked with green goggles, yesterday afternoon robbed the box office of the Palace motion picture theatre, 2315 Market street, of $50 in bills and silver. The holdup occurred at 4:50 o'clock, at a time when the theatre was crowded with holiday amusement seekers.

The theatre is conducted by Nasser Brothers.

JIM THORNTON MARRIES AGAIN

James Thornton, better known to the profession as "Jim," was married last Friday to Mrs. Josephine Boyle, who owns and operates the "Little Green Tea Room" on West 48th Street. Bonnie, who appeared with him in vaudeville, died last March.

Thornton was born in Dublin, Ireland, fifty-nine years ago. The bride gave her age as forty-six and said that this was her third marriage.

WISE BACK IN VAUDE.

Tom Wise will return to vaudeville in about two weeks in a new playlet called "When a Man Is Too Good," by Ann Irish. Joe Hart is producing the act.

Wise made his last appearance in a legitimate play in "The Proper Spirit," by Kilbourn Gordon and C. H. Robertson, a Mrs. Henry B. Harris production which closed a week ago Saturday night in Boston.

SPLIT AFTER THREE DAYS

Walsh and Jackson, a two man act composed of Billy Walsh and Billy Jackson, both western boys who had been doing singles around New York, which was formed last week, lasted only three days, the act splitting after its first date at the Lyric Theatre, Newark, when they found that they could not work together properly. Walsh is doing his single again.

"HANDICAP" FORCED TO CLOSE

Lewis and Gordon's production of "The Great Handicap," a spectacular racing act, which called for a cast of fourteen people and four horses, was forced to close because of the large number of pieces the show carried. The act is to be revised, and will be reproduced within three months, probably for the smaller time.

MILLER REJOINS CARROLL

Harry Miller, late feature of his own revue, produced by Leon Erroll, has abandoned his act temporarily and will rejoin Harry Carroll's act as featured member, opening December 13 at the Hamilton, then going into the Palace for a two-week run. The act has already played four consecutive weeks at the Palace.

MORGANS TO SPLIT

Jim and Betty Morgan are to dissolve their act at the conclusion of this week's date at the Royal. Jim is going to do a single and Betty, who has been ill for a long time, is to retire.

SAMUELS IMPROVING

I. R. Samuels, Keith booker, who recently suffered an attack that necessitated his taking a rest, returns to his desk on December 13, after resting in Atlantic City for several weeks.

VAUDEVILLE

SHOW REVIEWS

(Continued on Page 19)

PALACE

Adelaide Bell, assisted by an unbilled pianist, opened the show with a dancing act in which she displayed unusual high kicking and quite a few trick steps. She did very nicely after a poor start, finishing strong.

Wilson and Larson, two men, offered an acrobatic act that is worthy of classing as a novelty, inasmuch as they raise the average acrobatic act just a little above the level of the others. They do a variety of falls, twists, neck spins and the like, disguised with some dancing and comedy bits.

Corrine Tilton, "the chatterbox comedienne," assisted by Benny and Western, George Phelps, Violet Follis, Helen Warner and six pretty girls, offered a natty revue entitled "A Little Bit of This and That." Miss Tilton supplied most of the laughter and showed some good dancing, while Benny and Western, two boys with feet that just won't behave, got a few laughs and exhibited something new in the way of stepping. Phelps plays the juvenile acceptably. Miss Follis and Miss Warner also do their little bit to help along. All in all, the revue, well staged, gowned and produced, compares favorably with others of its ilk.

Mr. and Mrs. Jimmy Barry, in "The Burglar," a comedy skit writen by Barry and embodying some of the bits from his old act, along with many that are new and sure fire laugh getters, held the fourth position. Barry's rube characterization is a fine bit of work and Mrs. Barry feeds him his lines wonderfully. They also carry another man with them who does a small bit at the finish. They took several bows.

Marie Nordstrom, offering a series of extremely clever characterizations, set in different atmospheres and different times of day, closed the first half. Miss Nordstrom is extremely capable, handling comedy and pathos with equal ease. Her numbers included one about two catty old women who met while shopping down town, an "artistic" girl, lunching in "the village," and relating a love affair that didn't work, a Japanese girl who came to New York to get "wise," and a dancer, ill and yet unwilling to forego doing her work, only to die as a result of it.

Nat Nazzarro and Company, assisted by Buck and Bubbles, offered a novelty combination act in which acrobatics, singing, dancing and music all blend, resulting in a colorful flash of ability that won real appreciation. The work of Buck and Bubbles is undoubtedly the hit of the act, although Nazzarro displays good showmanship in selling his acrobatic feats. The act stopped the show and the entire company ad libbed and filled in for a few minutes, while the stage was being set for the following act.

Kitty Doner, assisted by her brother Ted and sister Rose, with Eddie Moran at the piano, offered a dancing act that defies comparison with any other act to be seen hereabouts because of the unusual way in which it is presented. They stopped the show, had to take several extra bows, acknowledged the receipt of two bouquets and then Kitty had to make a speech.

Harry and Emma Sharrock, who need no introduction, offered their mind reading novelty and cleaned up despite the lateness of the hour, for they did not go on till five o'clock. They worked fast, however, and scored heavily for their work entertained. They are the peers of mind readers in vaudeville and their success was well deserved and honestly earned.

Henriette DeSerris and her company of models, billed as coming from the Academy of Sculpture and Ecole Beaux Arts, Paris and Brussels respectively, concluded the performance with an artistically arranged and presented posing act, including historical, legendary and art masterpieces in picture setting and bas relief. They held their audience well enough and did all that could be expected in the position. S. K.

ALHAMBRA

The Bellis Duo, man and woman, opened the bill with a neatly executed series of slow lifts and balancing stunts on the trapeze. The girl, who does most of the work, adds a great deal to the attractiveness of the offering, which closed to loud applause.

Howard and Craddock, a couple of colored entertainers, were a pronounced hit in second spot. Howard does a nifty bit of jazz a la New Orleans, with a pair of ultra-educated feet, which slid and twinkled him into a raft of bows. Craddock has a powerful voice and a creditable falsetto, his specialty with the latter, "My Old Kentucky Home," scoring as heavily as his partner's dancing.

"Puritana," a musical revue, which is styled "A New American Operetta," has some really good material, but is marred to a great extent by the amateurish work of the cast, which, with the exception of the leading comedian, an exceptionally skilful performer, is colorless and ineffective. The costumes and settings have been tastefully selected to suggest a picture of the Plymouth colony of the early seventeenth century.

For one thing, the chorus showed a lack of training, its dances being uncertain and often slipshod. For another, the prima donna's voice was rarely heard above even the pianissimo acompaniment of the orchestra, whose work was often more ragged than that of the cast, which includes sixteen people and a conductor.

Charles and Madeline Dunbar make up one of the few teams of which it can be said that they rise or fall on their merits. Only, the Dunbars never fall. They get away with absolutely nothing, every one of the many laughs they gather being well earned by their clever, entertaining imitations of dogs, cats, hogs, fowl, etc.

Lou and Jean Archer, in a skit called "Tailor Made," by Eddie Buzzell, presented a series of songs and dances, none of which seemed to catch on until their last number, a Bowery bit. Lou, as a clothes designer, in a blue silk jacket, introduced Jean for each number. She appeared to advantage in a striking gown of golden silk, a large part of which consists of pantalettes, but didn't do so well in the conventional "East Is West" song. Their strong finish, however, won them three solid bows.

After intermission, Vinie Daly, who, as she herself says, is fat but still there, took the house by surprise, after having rendered two songs in an excellent voice by an extraordinary display of terpischorean ability, which, alone, is enough to keep her amongst the top-notchers of the variety world. Her Spanish dance was very well done, but the buck and wing she used for an encore, proved beyond all doubt that she is still there and will probably remain for some time.

Eddie Foy and his clan of well drilled and talented Foys, who represent various stages of development on the road to the Foy millennium, stopped the show as they always do.

Art Hall and Abe Shapiro, straight man and Hebrew comedian, as their names might suggest, went over quite well considering that they depend on Hall's slapping Abie's face and on the latter's trick falls, for most of their laughs. The act needs a few lines to brighten it, or some clever bits of hokum. As it stands now, the act is of the usual burlesque type, which might be a hit in some houses and not in others.

George Libby and Ida May Sparrow closed the show with a dainty, entirely well staged, dance revue. Libby is a capable and exceptionally graceful dancer and Ida May has a winsome face and a charming figure. J. J. H.

ROYAL

The Musical Hunters followed immediately after the overture, opening to a smaller audience than is usually seen here on a Monday afternoon. The absence of the young men who were formerly habitually seen in the loge, was especially conspicuous.

The Hunters are doing the same routine they have been presenting for the past two seasons. The "Huntsman's Dream" still remains the novelty of the act, but lost some of the effect it might have gained if the props had worked properly. The violin story bit is small time stuff and should be greatly improved or a better bit inserted.

The toughest spot to play, some actors claim, is number two. But it isn't half as tough to play as it is for a reviewer to write about. They all seem so much alike, big or small time. And Holliday and Willette offer no relief from the monotony. Some of the talk is clever and some of it slow. The singing is only fair.

Emmet Devoy and Company, in a sketch called "His Spirit," which bills only Maude Richmond of the supporting cast of four, has a fairly good offering in this vehicle. It would do better with a stronger supporting cast, especially two juveniles who could read lines better than the boy and girl do in this offering. Judged by Monday afternoon's performance, both just "love to act" all over the place. The art of acting lies not in acting, which is something these two don't know.

One of the members of Jim and Betty Morgan was suddenly taken ill and, to give time for securing an act to replace them, and, incidentally, allow for the setting of the stage for Clark and Bergman, "Topics of the Day" were flashed here.

Gladys Clark has not yet fully recovered from the recent injury to her left foot and had to work in slippers, which, while not of a flashy appearance, were very comfortable. Bergman got quite a few laughs at the expense of her foot and Miss Clark had all the more chance to display her charming personality by pouting at all of his cracks.

The Crisp Sisters do their best work in the closing number, in a wooden soldier dance, which is very well done. There is room for improvement in their other numbers, however.

Following the news reel in opening the second half, Karyl Norman, better known as the Creole Fashion Plate, showed some new costumes since last week, for his opening and second numbers. Judging from the remarks made by the female contingent in our vicinity, the gown, hat and new Chinese costume, are really beautiful. He scored his usual success.

Charles and Madeleine Dunbar, without any rehearsal, came up from the Alhambra to fill in for Jim and Betty Morgan. As soon as they were properly started on their animal and poultry imitations, they had the audience ready to jump through their thumbs and forefingers.

J. C. Nugent has written some clever acts for others, and has been doing his present monologue for the past two years. Despite all this experience, though, he has not yet learned that he must "work down" to his audience, and not "up to them." A vaudeville audience doesn't like to think when hearing a monologue. They want spontaneous laughs, of which there are very few in Nugent's offering.

Anna Chandler, with Sidney Landfield, found themselves at home here. Landfield is fast becoming a very good performer. We notice that Miss Chandler no longer bills the authors of her act.

Johannes Josephson and his Icelanders closed with an interesting exhibition of self-defense. G. J. H.

RIVERSIDE

A small audience, which made up in enthusiasm what was lacking in numbers, witnessed the opening show of the week at this theatre. The bill, a particularly well balanced one, ran smoothly and a half dozen real hits were scored.

Roy Hurrah and Helen Carr opened the show in their roller skating act. The turn is fast and the feats are all well executed.

Matty Lee Lippard, a newcomer to vaudeville, is a stunning appearing blonde, youthful, vivacious and appealing in manner and possessed of a soprano voice which is well placed, handled effectively and charming in quality. She sang a quartet of all new songs, well selected and rendered. She wore a number of beautiful gowns and, during her costume changes, Dave Dillon, her pianist, played several selections. She furnished a surprise for the act's finish by playing a fine medley of popular tunes on the saxophone. A later spot on the bill could easily be held by her.

The Four Marx Brothers, in their comedy act in which hokum predominates, evidently did not care for their early third position, as several remarks regarding it were made by members of the cast. There is little class to the entire offering, practically everything being sacrificed for the sake of getting laughs, many of which could, with good taste, be eliminated. The bit where one of the men washes his hands in the punch, which is afterwards drunk by one of the guests, is an example. This was cut out of burlesque shows years ago. The violent slapping of one of the women is another that will offend far more than it will please.

Arthur Wanzer and Maybelle Palmer did excellently in the fourth position in a bright and timely talking act in which clever and well handled lines abound. Miss Palmer made a striking appearance, handles her lines cleverly and is an excellent straight for Wanzer, a comedian of ability. One of the hits of the first part was scored by this clever pair.

Marie Cahill, headlining the bill, closed the first part in an act patterned along lines similar to the one in which she appeared last season. Opening with a song, she next went to her library table and, opening a number of letters and telegrams, read and commented upon them and their senders. Many of the lines in connection with the reading are genuinely funny and went over well. The next was the telephone bit done in her previous act, but with new material. The greater portion of this is good, but some of it should be cut immediately. In fact, it should never have been attempted. The "who's keeping you now?" line and accompanying bits are neither clever nor funny, evidently being introduced with the idea of getting a laugh. But they failed dismally. For the act's finish Miss Cahill sang a blues number, then for an encore another and after that still another.

Mae and Rose Wilton opened the second half and, with their familiar song, dancing and musical selections, scored a hit of large proportions.

Sarah Padden gave a brilliant demonstration of the fact that vaudeville is still eager to witness playlets, provided they are good and played by capable performers. Her new sketch is called the "Cheap Woman" and in it her work was positively brilliant. If anything, she is better in the new playlet than in her previous act "The Clod," which scored so strongly on her previous vaudeville tour. Her supporting cast is excellent and this, combined with her exceptional ability, made of the playlet the outstanding hit of the entire show.

Bob Hall, the extemporaneous singer, sang and talked of the bill, current events and other matters and scored strongly.

Francis and Kennedy closed the show. W. V.

VAUDEVILLE

SHOW REVIEWS

ORPHEUM

Hurio gets better results from his routine of aerial strong-arm work than some do who work with more speed. He does his work better, and succeeds in getting more thrills than he would by doing them faster.

What's wrong with Jed Dooley? Here's a young chap who possesses ability, has a great routine of stunts and talk, gags that should be riots, *ad lib* work that is really clever, and yet his applause and laughs are not one-tenth of what they should be. "That mysterious something" has ofttimes been mentioned by critics and reviewers who are at a loss to explain just exactly what a performer lacks, but knows that something is lacking. In the majority of these cases, it is either appearance or personality that is the missing link. One of those two may apply to Jed Dooley. However, it is up to Dooley himself to find out just what is wrong with him. With all the assets he has, there is no reason why he should allow one fault to hold him back. He should discover that fault and immediately set about correcting it.

Appearing with Tim and Kitty O'Meara is Houston Ray, who still wears his velveteens and uses his concert piano. Undoubtedly they're used for effect, but what sort of effect do they bring? The O'Mearas have arranged a few new bits in their routine and are also still using their "Bowery" number, and the whirlwind number for the finish. They'd be foolish to discard the latter and the former is also well done.

Like good wine, Lydell and Macy's offering pleases all the more with age. It seems that the more often one views this act, the more one can appreciate the excellent characterizations shown by the two. In addition to these characters, the lines of the act still retain, in fact seem to be, even more effective in their power to get laughs. The definition of the "humdinger," which, according to Lydell, is a man who can make a "deaf and dumb girl say 'Oh, Daddy,'" is one of the biggest laughs in the act. The woman renders excellent assistance.

Something was wrong with Bert Clark, of Clark and Arcaro. We missed his *ad lib.* work, which generally contains the best laughs in the offering. In fact, we can't think of one *ad lib.* remark he passed on Monday evening. To add to this, Clark lost both his mustaches during the running of the act. The villainous one was irrevocably lost by being thrown into the audience and seized by some relentless patron, who refused to return it, despite the plea of Clark that he "couldn't work without it." It spoiled the effect of the entire closing bit. Miss Arcaro makes an excellent foil for Clark's comedy, and, despite those things which went wrong, they gave a good account of themselves.

Following those "wise, witty, patriotic and timely comments," came Claude Golden. Undoubtedly, the "Topics of the Day" would be given more adjectives if programme space allowed.

Golden is assisted by another man, who starts the act as the magician. Golden works as a plant, originally, and after the customary argument, is invited on stage. He accepts, and does a fairly good routine of card tricks, in fact, quite a few of them are new.

Georgie Jessel has certainly succeeded in getting away from the average run of big acts with his "Troubles of 1920," and has put over something that can safely be classed as "different." In fact, it is really difficult to believe that here is a girl act that actually presents a sensible plot.

Davis and Pelle proved that they are more than the average strong-man closing act by the fact that not one person in the audience left the house while they were on the stage. This is something to boast of, especially considering that it was a late show. G. J. H.

HAMILTON

Opening the bill with an interesting variety of bumps, falls and pantomime bits, Claire and Atwood did what very few acts in their position ever achieve. Which is to say that they scored a good, round hit and would have been compelled to oblige with an encore if the style of their act permitted such a thing.

Vincent O'Donnell, a pupil of that excellent school which produced "Cuddles," Georgie Price and other youthful celebrities, is an ambitious kid, judging from his billing, which reads, "The Kid McCormick," to his encore, in which he gives an impression of Caruso in Pagliacci. And he gets away with it, too. His cherubic face and his disarming smile are important features of his stock in trade. Although he piled it on a bit too thick in his Pagliacci number, the audience begged for more.

Masters and Kraft, like wine and fiddles, improve with age. This reviewer has caught them three weeks running, and would willingly run for more. Altogether, their act looks as good as anything in the line of dance revues we have caught this season. There is not the slightest suggestion of untidiness in the staging, costumes or their general performance. The dancing of Bobby Dale, Elsie LaMont and Louise Dale, is easily in a class with that of the leading team, and Grace Masters is not hard to look at either. They took a large number of bows, and all but stopped the show.

Harry Lester Mason, doing a monologue as a waiter, had the house in good humor from the time he stepped out of the "restaurant," until his final bow, which was his third, and well deserved. The role of the waiter obviously offers material for the most humorous kind of an effort like his, and Mason never failed to take advantage of that fact in his general complaint against patrons, holidays, prohibition chefs and "blue laws."

John B. Hymer calls his sketch "Tom Walker in Dixie," a fantastic comedy novelty. It surely is every bit of that and better. His dialect, the grotesque imagination of the theme, its almost real pathos, which he continually breaks with an uproariously funny "Come On Red," all combine to make this playlet one of the most refreshing and entertaining in vaudeville.

Dugan and Raymond, aeroplane, tell-tale apples and all, drew their full quota of laughs. Dugan doesn't have to say a word to be funny, his look of surprise every time one of the apples drops being more eloquent than all the lines that could be written to express his sentiments for the moment. This team is rapidly clearing a path for itself into that upper strata, whose inhabitants merely have to walk out on the stage to be a hit.

De Haven and Nice stopped the show. Their absurd "King Charles Brothers Chasing Butterflies Dance" was an absolute riot and their other satires were almost equally successful. The act could be improved if the man who plays the part of the sheriff were supplied with a little snappier material.

"Going Up," an abbreviated version of the musical comedy of several years ago, proved to be a fairly faithful reproduction of its legitimate forebear, considering that so much material had to be crowded into a half hour when it originally took four times that long. All the big hits, like "Tickle Toe" and "Going Up," went over as such sterling old favorites should go. Jack Mack, the featured comedian, cannot, of course, bear comparison with Frank Craven, who originated the main role, but he did very well at that, and the rest of the cast is commendable. J. H. H.

COLONIAL

The show, Monday night, was in smooth running order, although it got away a trifle late, with Taxi, an educated canine, taking the leading off position. He showed readiness to comply with his master's spoken commands and obeyed each one of them implicitly. The act pleased everyone and closed to good applause.

The Jack Hughes Duo, on in the second position, made the most of it and by indications could have stopped the show did they so desire. But they were content with several bows. Both played an assortment of musical instruments, differing from each other as vastly as night and day, with skill and musicianly execution, and their efforts clothed in suitable selections, resulted very favorably for them.

Nellie King, assisted by Harry Laughlin and company, in the third position, offered a playlet entitled "Irene's Divorce," which, frankly, was a disappointment, for not only did Miss King fail to show the fine acting qualities vested in the remainder of her talented family, but the act itself was lacking in an indescribable something that, yet, made its absence apparent. The story is too artificial, and its superficiality is emphasized the more by its poor enactment, although Laughlin did fairly well with a thankless role.

Fourth position fell to Elinore and Williams and it is almost unnecessary to say that they scored a big hit, for you expect that with the announcement of the name. They are doing the same act when last seen by the writer and getting it over in the same way. Several boys and an encore were taken, the latter proving in poor taste. Some of the lines have grown just a trifle risque since the last time the writer beheld the act.

Marshall Montgomery, extraordinary ventriloquist, is assisted by Edna Courtney, a blonde miss who makes a wonderful appearance, and aids materially in putting the act over. Montgomery offered his well known and ever interesting exhibition of the art of ventriloquy and succeeded in bringing satisfaction to the degree that he offered an encore.

Nonnette's reception upon her entrance was disappointing, for surely, we thought she would be remembered better than she was on Monday night. However, she soon demonstrated that, reception or no reception, she was still the same Nonnette, making as pretty a stage picture as ever and playing and singing as pleasingly as of old. She did exceedingly well, and, for an encore, played, with muted violin and dimming lights, "Pal O' Mine," in a most effective and appealing manner.

Opening the second half of the bill was Franklyn Ardell, now a high priest of Mormonism, for he is a man with six wives, who acquires a seventh, and has an eighth in abeyance should the need of one come up. This act, billed "King Solomon, Jr.," is a laugh from the very word go. The outstanding hits, aside from Ardell's work, were scored by Ruth Warren as a "tough" wife, Grace White as a "vampire" with lofty ideas, and Grace Goodhue, as a militant self impressing suffragette wife. Ardell was in his element and worked hard for every laugh, getting them in abundance.

Kramer and Boyle stopped the show dead cold, for what else could you expect. It was just "the meat" for Kramer, who kidded and ad libbed all over the place, using one of the girls in the preceding act, and a few of the lines for extra laughs. Boyle should be given credit for the manner in which he plays up to Kramer.

The Girard Brothers, in closing, went on at 11.20, and did remarkably well in holding the main portion of their audience, with a well executed slow time hand to hand balancing act. They deserved to have been better rewarded for their efforts.

"GALLANDO" CASE UP AGAIN

The case of John Gallender, vaudeville actor, known as "Gallando," now serving an indeterminate sentence on Blackell's Island for lashing his daughter, Minnie, may be reopened, it was learned last week at the office of District Attorney Lewis, of Brooklyn. The action may be taken because of letters the girl is said to have written to her father following his conviction before County Judge Haskell, in Brooklyn, on the charge of assault in the third degree.

The conviction followed the testimony of the girl that he had lashed her 100 times. Minnie, who is nineteen years old, was held in Washington Heights Court last week on a charge of stealing a diamond brooch valued at $500 from her employer, Mrs. Helen McDermott, of 521 West 112th St. The girl left the care of the Children's Society to go into service as a domestic.

According to the letters she is said to have written to her father after his conviction and which are reported to be in the hands of District Attorney Lewis, she had lied on the witness stand against Gallander. Gallander denied the charges at the time of his trial. Because of a widespread feeling that he was innocent it is believed his case will be reopened.

N. V. A. ENLARGEMENT HALTED

Plans were temporarily abandoned last week for the enlargement of the National Vaudeville Artists clubhouse. Attempts were being made to secure the two lots in the rear of the clubhouse, now occupied by a stable, which, up to recently, was government property. The plan has not been given up entirely, and if it is possible to make arrangements for the purchase of the lots, the N. V. A. will do so.

It had been planned to build more rooms, enlarge the restaurant and theatre and build a roof garden on the new property.

"RINGS OF SMOKE" RECAST

"Rings of Smoke," which has been playing in vaudeville with Pat Rooney and Marion Bent for the last year, is being recast by Carlton Hoagland, now that Rooney and Bent have started rehearsing their musical comedy, "On Pat."

Jay Gould and Flo Lewis will head the new cast. A new band will also be engaged as Vincent Lopez and his Kings of Harmony are going into the Wilner and Romberg show with Rooney and Bent.

HERBERT REVIVING SKETCH

Hugh Herbert is to revive his sketch, "Mind Your Own Business," which he gave up some time ago to enter the producing field. However, he has decided to play it again, but will not discontinue his production activities. He opens December 13 at the Jefferson. The act is also being played on the small time by Mark Adams.

HAMMOND THEATRE CHANGES

CHICAGO, Ill., Dec. 6.—The Orpheum Theatre, Hammond, Ind., booked by the Webster Vaudeville Circuit, will cease to be operated by Manager Mikelstader within a year, the lease on the theatre having been secured by a corporation of Indiana Greeks, which will continue to operate the theatre as a first class vaudeville and picture house.

JUNE ELVIDGE OPENS ACT

June Elvidge, film star and late on the legitimate stage, has taken a hand at the two-a-day and opened in an act called "Zobeda the Crystal Gazer," at Wilmington last week. The act is by Albert Cowles, and has a cast of five people. Joe Hart is the producer.

HERBERT ACT CHANGES HANDS

"Any Home," the playlet originally produced by Hugh Herbert, is now being handled by Lewis and Gordon, through arrangement with Herbert. Lewis and Gordon will place it in rehearsal shortly with a new cast, featuring Jean Adair.

VAUDEVILLE

SHOW REVIEWS

GREENPOINT
(Last Half)

The Arnell Smiths, in an acrobatic offering, opened the show. They offer iron-jaw, wire and walking stunts, working in about four feet of stage space, attired as Hawaiians. They did fairly well in opening the show to an audience that was cold throughout.

John Geigler, on in the second position, is a trick violinist who can, if he is inclined, get real music out of his instrument. He is dressed as an Italian street musician and his offering consists mostly of a series of imitations, innumerable and varied, all well done and some of them distinctly novel. A good many of these bits the audience did not quite understand but Geigler scored heavily just the same. The imitation of five violins playing simultaneously, and of a fife and drum corps, with bugles in the distance, on a parade field, were the outstanding novelties of many clever and unlooked for imitations.

Aleen Bronson, assisted by a company of two men, offered a little sketch that drew a few laughs and quite a little applause and yet is not up to the standard of her last vehicle. The sketch deals with an old theme in a new vaudeville way. For detailed review, see "New Acts."

The Leightons offered their quiet, little, blues singing specialty, but did not receive a riotous hand on any of their numbers, for their manner of working is evidently beyond this audience. The boys did nicely, though, for there were enough people appreciative of real ability in the audience to send them away to a good hand.

Renard and West, an old act with new combinations, followed and cleaned up the big hit of the show. Renard is known well in these parts and his turn is funny to the degree that not to laugh would hurt. It was especially effective here and they had to respond to an encore and several bows. Miss West, Renard's newest partner, is a much better foil for him than his former partner was, inasmuch as her petiteness offsets his grotesqueness to advantage. She rendered some vocal numbers in pleasing style.

"Vie" Quinn, with Frank Masters as her dancing partner and Buddy Cooper at the piano, closed the vaudeville portion of the show. Cooper announces the various styles of dancing that will be demonstrated by Masters and Miss Quinn and, between changes and numbers, chants a few pleasing lyrics, offering also a piano solo. Masters does some clever stepping in the act and need take his hat off to no one as a dancer. Miss Quinn looks very well from front and dances with alacrity and vigor. Her costumes are natty and she and Masters make an ideal combination.

"So Long Letty" was the feature picture. S. K.

AUDUBON
(Last Half)

The Weiss Troupe, a male trio, were the openers. They do a varied routine, which includes tumbling, strong-man, balancing and Risly work. And, contrary to the "Jack-of-all-trades, master of none" adage, they do all of these things exceptionally well. In fact, every stunt offered is one that keeps the nerves of the audience on edge until the feat is over.

Clinton and Harvey occupied the "bimbo" spot, as it is termed by the Lee Kids. They have all the essentials for a neat two-man act; appearance, ability and pleasing voices. Harvey does most of the vocalizing and Clinton spends most of his time at the piano. Some talk is used in the act, for the purpose of pulling a few gags, but, if they insist on pulling the "diploma" gag, they'll be pulled out of a bill some day.

Charles Althaus, doing a "rube" character that almost matches Al Lydell's, went over big. When he was through with his "rube" monologue and violin work, the screen was let down for the news reel, but it was pulled up in a hurry to quiet the insistent applause of the audience and allow Althaus to render a speech of thanks. He deserved all he received, for his material and character are the cleverest to be found.

When the news celluloid was finally run through the projecting machine, the Six Musical Nosses offered a repertoire of various numbers, mostly in brass. The first things about this act to catch the eye of an appreciative audience are the beautiful costumes worn by the two men and four women who make up the act. The routine is pleasingly arranged and, with a finish that will contain a punch, will do for the average bill nicely. The present finish seems to let the act down.

Harry Rose introduced a new "nut" comedian to New York vaudeville theatre audiences in the person of himself. It won't be long before he'll be as popular here as he was in the Chicago cabarets where he formerly appeared. He will be reviewed in detail under "New Acts."

G. J. H.

PROCTOR'S 58th ST.
(Last Half)

Adams and Chas, man and woman, opened the bill with a dancing turn in which they worked hard to please and were rewarded for their efforts by a generous hand.

Brown and Myrtle, with some songs and chatter, went well in the second spot and got over to a good hand. The girl looks good from the front and is a good foil for her partner's chatterbox style of "nut" comedy.

A rather dilapidated motorcycle served as the medium for McGreevey and Doyle winning a number of laughs. The drop of their act represents the entrance to an auto repair shop and gasoline station. A very pretty Miss is in charge and looks quite chic in a pair of natty khaki overalls. That she's a clever mechanician goes without saying, as her attire is spotlessly clean. Off stage, the motorcycle sputters, gasps, and then slowly dies down, after which it is brought in by the male member of the team. The ensuing talk was productive of a number of laughs, while a comedy number by the girl entitled, "Shift Your Gears, Pull in Your Ears and Roll Along," also scored.

Three likable chaps, all of them good singers, are Elkins, Fay and Elkins. They won immediate attention with their songs and started to bang their way into the hit column when two of them began dancing while the other played the piano. Then a minstrel bit in which one chap manoeuvred the tambourine and the other the bones, while the third accompanied at the piano, took the house by storm and enabled them to win first honors in applause.

Cantwell and Walker also went over to an emphatic hit. The male member of the team is a "nut" comedian, while his partner appears as a gay little French midinette. The former is an expert in gargling "Doughboy French," a patois which no Frenchman in the world can understand, but with which all ex-service men are familiar. Apparently, there were a great many of the latter class out front, for the chatter went big from start to to finish.

Buckley and Sullivan's "The Reckless Eve" brought the vaudeville part of the bill to a close. The action takes place in a hotel lobby on a New Year's Eve and most of the fun is occasioned by an effervescent night clerk who changes places for the evening with a young scion of wealth. Laughs came in rapid succession, while the vocal numbers were also well handled. Jack West was a bright spot as the night clerk and Florence Warren scored through the medium of a sweet soprano voice. The rest of the cast is well balanced and an octette of agile steppers added to the entertainment in the ensembles. J. Mc.

PROCTOR'S 125th ST.
(Last Half)

That supper shows are neither a pleasure for performers to work nor reviewers to watch, is an old established fact. It was, therefore, with pleasure that we noted the manner in which the Melva girls, Irene and June, went through their routine in the opening spot. Both play the xylophone and play it capably. In addition to their ability, both make a neat appearance, and at this particular show, worked with more vim than is customary for the average performer during a supper show.

Gibson and De Mott offer the usual man and woman number two spot act. Both sing fairly well and deliver their numbers effectively. The comedy has some bright spots in it, which brought some good laughs even from a supper show audience.

The fact that "Going Up" was on the bill was the cause for only five vaudeville acts appearing at this house during the last half of the week. The running time of this act made up for the absence of the sixth one generally booked at this house. The condensed version of the musical comedy hit, while a good deal of an improvement on other musical comedies which have been presented in tabloid to vaudeville, also has a few of the faults of the customary run of girl acts, in particular, that of overcoming obstacles in such easy manner as never occurs in real life. It might be that, during the supper show, part of the performance was out, and that this fault seemed greater than it would during a regular performance. The cast headed by Ed Begley and Jack Mack, of the original Broadway roster, are capable.

Arthur and Leah Bell offered a pleasing ventriloquial novelty.

Hill and Ackerman closed with a "hoke" turn of the kind that always gets over in this house. G. J. H.

HARLEM OPERA HOUSE
(Last Half)

Louise Padowa was evidently booked into the house for a showing and presented some pretty settings that needed a ground cloth to hold their full effect, some dances, a maid assistant, a violinist who took a bow, although he never appeared in the act, nor could be heard playing anything for it if he did play at all, and a pair of bare legs. The less said about the dancing the better.

The news reel was flashed following Miss Padowa's routine, either to apologize for her being on and to represent the fact that she really didn't belong on the bill, or to allow for the setting of the Silverlakes, who worked in full stage.

Even though the male member of the Silverlakes had to yell instructions to whoever was working their apparatus off stage several times, the team's work on the trapeze and double trapeze succeeded in geeting the thrills it was intended to get. Short, swift and snappy, the manner in which the Silverlakes work, make them a dandy aerial act.

Time was when Frank Morrell was a great attraction in vaudeville. Rather, Frank Morrell's tenor was the attraction. The fact that it no longer is, perhaps, is due to Morrell himself. And, if Morrell insists upon singing in the same manner that he did when reviewed, it won't be long before what remains of his once popular tenor voice will be gone. Morrell, for some reason or other, rendered all his numbers in a key that was much too high.

"Samson and Delilah" is a clever comedy playlet offered by Hazel Haslam and a young man who does just as much work as Miss Haslam, but who is billed as "and company." The amount and quality of his work entitle him to equal billing. The offering is replete with some good laughs, some of which were "over their heads."

Betty Bond is now working in one and only making two changes. One consists of taking off her jacket. The other is a change of dress. Without a doubt, the act is much more convenient for Miss Bond. but her offering of last season was one hundred per cent better.

To start 'em laughing and keep 'em laughing, was the intention of Burns and Wilson and they succeeded. They have a rather clever vehicle, which they handle all the more cleverly.

The Kilties, a Scotch aggregation of musicians, a singer and a dancer, were headlining the show and naturally held them in. G. J. H.

REGENT
(Last Half)

Gerard Brothers, acrobats and garbed in abbreviated Egyptian costumes, opened the show with an exhibition of muscular stunts that were, for the most part, done smoothly.

Jed Dooley is a clever and versatile comedian. He proved his versatility by riding a monocycle, twirling a lariat in the manner of Will Rogers, jigging and finally playing a saxophone. And had he not sacrificed music for some of the quips he persisted in uttering the while he played, he would undoubtedly have given an excellent account of himself with the saxophone.

"The Luck of Totem," by Harry Gerard, is a dramatic sketch in which some singing takes place as a sort of preamble. Five men and a woman comprise the cast. The man who played the Eskimo gave a distinctive performance, chiefly by reason of his peculiar guttural voice. An Alaskan marries the girl he raised from childhood and who thought until her nineteenth birthday, that he was her father. He wasn't, as was made plain from the very beginning. That's the plot.

"Kate" Elinore and "Sam" Williams (the quotes are theirs, not ours) aroused considerable laughter with their—especially her—irresponsible brand of humor. Miss Elinore and her partner are veteran vaudevillians who may be relied upon to establish themselves in high favor on almost any bill. He sings and plays the piano, while Miss Elinore provokes laughter with her seasoned irresponsibilities.

Joe Santley and Jack Norton achieved signal honors with their piano playing and song offering. Santley, besides being an excellent pianist, is a thoroughly ingratiating songster, for he has learned the art of perfect enunciation. Norton, too, enunciates his songs well and, in addition, contributes a specific brand of humor which may be best described as good.

Earl Gates and Company is a dance offering which, though done amid tasteful settings of black and orange hue, would be nothing if it weren't for the excellent dancing of Gates. M. L. A.

KEENEY'S
(Last Half)

Gallagher and Marks, Hebrew comedian and soubrette, opened the show with a comedy turn that found instant favor and served to put the audience in a happy frame of mind.

Col. Pattee and Comrades, two veterans of the Civil War, who, despite their apparent eighty years or so, still have a lot of pep left, were second and offered a musical act that proved a big hit. These old timers played a few of the tunes that made our grandparents dance.

"Waiters Wanted," a comedy sketch which has an abundance of laughs in it, was third. The act was a comedy success, only one thing, a weak finish, spoiling its effectiveness.

Sammy Duncan is billed as a "Scotch Comedian." They might have added, "exceedingly clever characterizations," for that about describes his act. He is, without a doubt, a top notcher in his style of work, needing only time to make himself a big timer.

The Keltons, two women and a man, offered a musical act in the fifth position, doing very nicely, the bulk of the performance resting on the shoulders of the blonde Miss, who does comedy, dancing, plays a trombone and concludes with an exhibition of skill as a "jazz" drummer. The other woman offered a cornet solo that won favor and the man works from the orchestra, conducting and playing with them.

Greenwood and Quinnette, a dancing team, assisted by a pianist who has very little chance to display his ability, followed. The man sings fairly well and dances acceptably, but works with an air of disregard for his audience that amounts to snobbishness, which is all wrong. He should at least have the courtesy to bow to his audience at the conclusion of a number they are applauding.

Howard and Craddock, two colored boys with oodles of pep and plenty of laughs in their act, offered a singing and dancing turn that was a huge hit. They compete with each other to see which is more popular with the audience, singing or dancing, and, at the end, it looks like an even break. The dancer is an eccentric stepper with some twists all his own. The boy who sings could improve his efforts by eliminating the nasal tones he employs so much.

Hill's Society Circus, an aggregation of trained animals which performed various interesting and amusing feats, aided by a few supers to gain laughs, closed the show and held interest.

Pearl White in "The Tiger's Cub" was the feature. S. K.

COLISEUM
(Last Half)

If the seating capacity of this house is 3,500, then there were that many people seated on Friday evening. With the bill offered, the attendance was easily explained.

A novelty was introduced during the overture by the darkening of the house, while the orchestra played the "Anvil Chorus."

Showing a varied, snappy routine of strong-man stunts and some aerial work, Jussi and Oasi were sent off to great applause. This duo has quite a few new stunts and has arranged a finish that is sure-fire.

It is indeed rare, that, in a split week house, a single woman in number two spot, offering a cycle of classic and semi-classic songs, goes over well. But that fact should not detract any credit from Ethel Hopkins for the excellent manner in which she delivers her act. She is a tall, heavily built brunette, pleasant to look at and she has a very pleasing voice to listen to.

As far as the arrangement of the act goes and even in most of the talk, Harry and Anna Seymour are doing the same act they have been doing for the past few years. And it still seems to be going as strong as ever. Miss Seymour is still doing the same imitations, new numbers added, with the exception of the Clifton Crawford "sneeze" bit, which is not announced as an imitation of the late Crawford. On Friday evening, after stopping the show, Miss Seymour broke in an impersonation of Nora Bayes.

All we'll say about Adelaide and Hughes' work is that it was very Adelaide and Hughesish, which is the greatest compliment we can think of. They were playing a full week here.

Clara Morton was also present, with a few more pounds of weight since we last had the pleasure of seeing her. She had better go on a diet. Took three encores before she was let off.

The remainder of the Morton Family, minus Paul, of Morton and Glass followed. It seems that something is always wrong with Martha when we catch her. If it isn't her heel catching in her dress, it's something else. This time it was her hair, which insisted on falling. Sam and Kitty scored their usual riot. Clara closed with the family. G. J. H.

VAUDEVILLE

ALEXANDRE JAKOVLEFF

Theatre—*Winter Garden.*
Style—*Dancing.*
Time—*Ten minutes.*
Setting—*Various, in full.*

From Buenos Aires, South America, comes Alexandre Jakovleff, a finished dancer of the Russian school, who has succeeded Kosloff in "Broadway Brevities." This is his first appearance in this country. For the last three years he was the premier dancer at the Colon Theatre, the national opera house of the Brazilian capital. And, not only did he dance at the Colon Theatre, but he also arranged and staged ballets there. Which proves that he has more than a passing familiarity with the art that is Terpsichore.

Now that he's here, we're glad he came. For he is an excellent dancer. Not one of those steppers of the species hoofer, but a real dancer who is concerned with the art of dancing and who exemplifies that art in a thoroughly capable manner.

To begin with, Jakovleff, besides being handsome of face has splendid physical proportions. He is better looking than either Mordkin or Kosloff and is, also, a much younger man. In fact, he appears to be quite youthful and, in the Spanish costume he wore in his first number, really looked like a musical comedy juvenile.

In the first act, Jakovleff danced a Spanish tambourine dance with Ula Sharon. There was grace and litheness in his every movement and when he finished the dance with a characteristic Russian spin, there was that about it which placed him in high favor with those who do and don't appreciate dancing.

Then, in the second act, he again danced with Ula Sharon, this time interpreting Bert Williams' charming dance pantomime, "The Kiss." He not only danced this well, but also acted well. Finally he did a solo, a tom-tom dance from Rimsky-Korsakoff's "Cleopatre," and, in this dance, not only convinced us further of his dancing ability, but he also exhibited a fine muscular body which reminded one greatly of Mordkin's well known physical proportions.

It seems to us that Jakovleff belongs in any first-class musical production. That he compares favorably with the best Russian dancers we have had in this country is our belief. We'll even go further and say that he's more capable than a number of those we have seen hereabouts during the last few years.

M. L. A.

"FLO" RING

Theatre—*Metropolitan.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*Two, special.*

Flo Ring employs a setting in two, depicting a dressing room, with table and rack for her costumes. She appears first in a very abbreviated and attractive soubrette one-piece affair, winning recognition immediately upon her entrance, for she has personality, voice and a wonderful smile. She then sings a number telling what she will do. After that she enters the "dressing room" and makes a change of costume, returning to sing a kid number that proved effective.

Miss Ring then makes another change and another number is offered. She closes with a love ballad, utilizing Herbert's "Kiss Me Again," for which she dons a full length evening dress. A peculiar thing about her changes is that Miss Ring reverses the usual order and puts on more clothes as the act progresses, instead of taking them off. Her voice, which is pleasant, is well used, and her numbers carefully chosen.

S. K.

NEW ACTS AND REAPPEARANCES

(Continued on Another Page)

TING-A-LING

Theatre—*City.*
Style—*Kid Revue.*
Time—*Twenty minutes.*
Setting—*Full stage.*

Playgoers of the next few years are insured of some sparkling entertainment if the cleverness of the quintette of youngsters in this act may be taken as a criterion. The embryonic stars who comprise the cast of "Ting-a-Ling" scored the hit of the bill at this house and were a constant source of delight throughout the time they were on. Four precocious little girls and a boy make up the quintette.

A full stage setting is used, the coloring of the drop being reminiscent of a Bacardi cocktail. The boy opens the act with a published number, during which the four girls come on. One of the girls then gives an impression of Nan Halperin, which proves effective and resulted in a storm of applause at its close. Another one of the kids, not to be outdone, came on then in the garb of a Scotch Highlander and brought another outburst of applause with an impersonation of Harry Lauder. The individual hit of the piece, though, was accorded to one little Miss in a rendition of a "blues" number in which she about stopped the show.

The boy then demonstrated that he was a clever, little comedian, as well as a good singer, through the medium of a number called "I Want to Kiss 'Em." In this, one of the girls took off a First avenue product, while the others were supposed to be typical of the Bronx, Delancy street and Greenwich Village, respectively. They vied with each other in their kissing ability, the boy having the pleasing part of being judge. This bit won laugh after laugh, all of the five getting their lines over with a punch, and at its close, the applause was such that a half dozen bows were necessary.

J. Mc.

MAY WIRTH AND PHIL

Theatre—*Alhambra.*
Style—*Equestrian.*
Time—*Twenty minutes.*
Setting—*Special, in three.*

The act opens with a song by May and her sister.

Two great, white horses, distinctly of the circus type, are then trotted out into the ring and May, Phil and two other members of the company do a few neatly executed mounts and dismounts, Phil getting many laughs with his carefully cultivated awkwardness.

Some tumbling and clowning by Phil and the two girls, keeps interest up until two other horses, much smaller and slimmer than the first two, come into the ring and the quartette of riders proceed to sweep the house off its feet with their daring stunts on these fast moving ponies. May gets in her best work at this point of the act with a combination of rapid handsprings and somersaults, during which she is continually mounting and dismounting still another pony, while the latter is trotting swiftly around the ring.

Then Phil and the other riders do a few more thrillers, all of which scored heavily and the curtain descends on a whirlwind finish in which all the members of the company are doing enough to keep a three-ring show going.

This act is bound to be a sure hit anywhere, as it combines the essential qualities of vaudeville entertainment, speed, excitement and humor, with a showmanship that is the hard won acquirement of the "family's" years of experience.

J. J. H.

LARRY REILLY & CO.

Theatre—*Greenpoint.*
Style—*Skit.*
Time—*Seventeen minutes.*
Setting—*One special.*

Larry Reilly and his company, in this case a charming little miss who shares equally with him the work of the act, and certainly deserves a part of the billing, are offering a flirtation skit that differs only from the many others by the nature of its settings and brogue. It is set in Ireland.

The act opens with a scene depicting a hut and adjacent farmyard, somewhere in Ireland. In the door of the hut stands a wee Irish lassie. Reilly, as an Americanized son of Erin, home on a visit, enters and, seeing the maid, there ensues a flirtation. After some exchanges of compliments, witticisms and "wise ones," he induces the girl to come out and do an Irish reel. This over, she re-enters the house to change her clothes.

Reilly then told a few stories, Irish, of course, and all of them not new, but put them over nicely. Following the delivery of four or five of these, he recited an Irish classic called "The Top o' the Morning." The girl rejoins him after that and, together, they do several popular Irish ballads and a bit of a dance, which sends them away very nicely. Reilly has always been a big favorite with Irish audiences and this act of his should prove interesting to most any cosmopolitan audience in the world. The little girl with Reilly is not only pretty and petite, but has a wonderful smile and personality. She deserves equal credit with Reilly and an equal share in billing, for she earns them both.

S. K.

PEARL REGAY

Theatre—*Jefferson.*
Style—*Song and Dance.*
Time—*Twenty-five minutes.*
Setting—*Full.*

Assisted capably by Roy Sheldon and a quintette of syncopators, Pearl Regay scored an emphatic hit at this house, in her act, called "Terpsichore Meets Syncopation." They not only met, but collided and intermixed. The turn has a full stage setting, the drop being orange and prettily adorned with blue.

At the rise of the curtain the five male exponents of jazz began a number, after which Miss Regay makes her entrance. She met with an enthusiastic reception in her initial effort and the applause was increased after each succeeding number until, at the culmination of the act, she was forced to the footlights for a speech of thanks. While she is changing to her second costume, Sheldon at the piano, gave a clever idea of how a nickel in the slot piano, which used to be so popular in the Bronx before you had to wink to get a drink, sounds. A Spanish number by Miss Regay followed, in which she was ably assisted by Sheldon in both the singing and dancing. The jazzy orchestra next got in its work and started to serenade Miss Regay with some typical twentieth century syncopation. Her acrobatic dancing feats in this number were productive of round after round of applause.

A concluding number, replete with jazzy steps, in which Miss Regay swayed her body in her own inimitable way, made necessary an encore, after which the applause continued until Miss Regay thanked her appreciative auditors.

J. Mc.

BOBBY BERNARD & CO.

Theatre—*Harlem Opera House.*
Style—*Playlet, "A Regular Fellow."*
Time—*Fourteen minutes.*
Setting—*Full stage.*

It takes a mighty long time for Bobby Bernard to get started in this "A Regular Fellow" playlet which he is using as a vehicle for his talents as a dialect comedian. As such, he follows in the footsteps of those well known exponents of the character Hebrew who are wont to mingle their comicalities with pathos of the obvious sort.

The story is of a young Hebrew soap salesman who comes to a certain town in an effort to sell his line to the owner of a chain of stores. He arrives in his room in the hotel only to be informed that, because of the crowded condition of the hostelry, it will be necessary for him to share his room with another man. The man arrives. A big blustering fellow he is, too. He introduces himself as a competing salesman to the young Hebrew. When he learns that the young fellow has an appointment the following morning with the owner of the chain of stores, he attempts to bribe the young Hebrew not to keep the appointment so that he may go there and sell the chain store owner himself.

The Hebrew resents the attempted bribe and tells his room-mate so in no uncertain terms. Whereupon the bribe offerer makes his real identity known that he is, in reality, the owner of the stores with whom the Hebrew has the business appointment for the morrow. The young man's honesty so impresses the store owner that he immediately offers him a very lucrative position, which the young fellow accepts.

Not a very substantial sort of yarn is this, but, just the same, it gives Bernard a chance to pull some good, ribtickling quips, as also to reach some dialect comedy high spots.

The man who played the store owner looked the part very well. But, as for the lady that played the maid in the hotel, her burlesque of the character was entirely too extreme.

This playlet, a good small time offering, deserves more appropriate settings than is vouchsafed it at present.

M. L. A.

RICHARD KEANE

Theatre—*Harlem Opera House.*
Style—*Protean.*
Time—*Sixteen minutes.*
Setting—*Full stage.*

Richard Keane's protean characterizations may not be essentially edifying, yet his delineation of certain famous characters in well known plays is nothing if not entertaining. The setting, a large well furnished room, is appropriate. He is assisted by a man who does nothing much beyond commenting on the plays of yore. This is for the purpose of preparing the audience for the characterizations which Keane then gives.

The first characterization is that of Uriah Heep in Dickens' "David Copperfield," followed by the dual role of Dr. Jekyll and Mr. Hyde. Finally, he essays the character of Peter the Miser.

Mr. Keane's histrionic technique is used to especially good advantage in the initial characterization from Dickens. As Uriah Heep, he succeeds in setting forth the character with more than interesting fidelity. But in the other characterizations, he failed to strike any new notes. One felt, all the time, that here was Richard Keane giving vent to ranting dramatics rather than that he was presenting the characters in some new or original manner.

Nevertheless, the act has enough entertainment value to recommend it to any sort of vaudeville circuit, the big time houses included.

M. L. A.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

GERMANY'S ATTEMPT AT CONTROL OF FILM INDUSTRY A FAILURE

Pictures Manufactured Are Ridiculed by Trade and Company Proves a Fiasco, Due to Mismanagement—Experiment Costs Government Some 2,000,000 Marks—Enterprise May Be Abandoned

BERLIN, Germany, Dec. 4.—The attempt of the German government to control the moving picture industry by means of state manufacture of pictures and absorption of operating plants, has proven a most dismal failure. The products of the state experiments have proven impossible to market, for not only have they been greeted with ridicule by the trade, but the general public, which contributed, through taxation, to their manufacture, refuses to recognize them as acceptable pictures. Attempts to show them have resulted in large losses for the exhibitors.

The experiment was first tried by the state of Mecklenberg-Schwerin and has resulted in actions by the state for an accounting, an investigation, and criminal actions against those concerned. The names of the various officials concerned in the resultant scandal have been withheld.

The enterprise was founded with state funds and placed under the direction of the state, with the mechanical expert of the State Theatre in complete control. A theatre director, classed since as second rate, from Berlin, was engaged and placed in control of the output for a period of five years, at a yearly salary of 50,000 marks. He has been dismissed following the release of his first picture and is suing for the proceeds of his contract. Also, when the first rehearsals on the pictures were under way, he refused to continue unless he got the title of "Regierungsrat." or State Alderman. This was granted him and immediately he began to run things on the old Imperial style. All purchases, it is said, netted him a 10 per cent commission and all employees had to smoke cigarettes, sold by him, it is reported, at a profit of 30 per cent. He imported a photographer and his wife, at a salary of 8,000 marks a year. After several months of work and quarreling, the first picture was put on the market. The result was a good laugh on the state, for no one would take the picture for exhibition and release, even as a gift.

The company was then placed under the direction of the Minister of Education, whose knowledge of the picture industry industry was limited to some half dozen films he had witnessed. His first step was to discharge the director from Berlin and engage a new one, who is now at work, the discharge resulting in the aforementioned suit. The Minister of Education, now in charge, has asked the state for 1,000,000 marks, in order to put the enterprise on a paying basis again. The Legislature, in answer to his appeal, has ordered a complete investigation and its action is dependent upon the results of the investigation. A further attempt may be made to place the industry under state "supervision," with the producing firms receiving further aid from the government.

MAKES GOOD IMPRESSION

PARIS, France, Dec. 3.—Charles Mere's latest play, "The Conquerors," produced recently at The Novel-Ambigue, scored quite a big hit and created a very favorable impression on the press. The piece deals with the difference in methods of ancient and modern conquerors, as represented by power and skill, against strength and blue blood. The story is that of the Brandons, wealthy manufacturers of aviation devices, who are classed as "parvenus," because they lack the poetic and imaginative idleness of the ancient blue bloods who surround them. The daughter of the family falls in love with an impoverished nobleman, de Belmont by name, and the couple elope. The Brandons, father and son, follow and kidnap her, bringing her back and keeping her prisoner until de Belmont, who owns a beautiful and ancient palace in the heart of Paris, which the Brandons want, surrenders the dwelling of his ancestors for his loved one. There the play ends.

Jean Kemm and Renoir played the roles of the elder and younger Brandons.

HEADED FOR SO. AFRICA

LONDON, Dec. 6.—A number of acts sailed last week on the R. M. S. "Armadale Castle" to fill engagements made with the African Theatres Trust, Ltd., booked through the I. V. T. A., Ltd.

Among them were Key and Key, Miller Sutcliffes, Alice Miller, Florrie McCann, Nellie McCann, Mina Duncan, Molly O'Brien, Ladas May, Vera Harvey, Evelyn Boon and Gladys Freebairn.

PUTS ON CURTAIN RAISER

LONDON, Eng., Dec. 3.—Iris Hoey last week produced a new one-act play as a curtain raiser to "Priscilla and the Profligate," which she is doing at the Duke of York's. It is called "The Woman and the Apple," and is the work of Herbert de Hemel.

RETIRES AFTER 85 YEARS

PARIS, Dec. 4.—After eighty-five years on the French stage, Mme. Daynes Grassotll said farewell to her theatrical companions at an elaborate fete held in her honor at the Theatre de Vaudeville last week. In 1840, when she was less than nine years old, Mme. Grassotll took a part in a pantomime and immediately attracted the attention of the critics. Instead of seeking her reputation in the State subventioned theatres, she preferred touring with repeated successes to Marseilles, Toulonse and Bordeaux. She returned to the capital thirty years ago as an ingenue in vaudeville. Her final appearance was made in the first act of "Tartuffe," surrounded by the leading members of the Comedie Francaise, Opera Comique, Odeon and other French playhouses.

Despite her years she still possesses splendid health and does not wear glasses, and enjoyed a retentive memory of five hundred comedies in which she starred during her career.

DENIES SALE OF DALY'S

LONDON, Dec. 4.—Robert Evett has sent out a statement denying the report that Hicks and Sacks had arranged to take over Daly's Theatre, sold recently to James White. He stated that the theatre shall continue under the management of Mr. White and himself and would keep up its traditional policies.

VALET ROBS ISADORA DUNCAN

PARIS, Dec. 4.—Isadora Duncan woke up one morning this week and found that her valet had disappeared, and with him an alarm clock, her clothes and several thousand fancs in banknotes. The police have been put on the case.

BOOKS AMERICAN ACTS

LONDON, Dec. 6.—Harry Foster returned to this city after a six weeks' booking tour in America, on the S. S. *Olympic* last week.

"HANKY PANKY JOHN" SCORES

LONDON, Dec. 4.—A new farce by Basil McDonald Hastings, called "Hanky, Panky John,' and produced by Charles Hawtrey at the Gaiety Theatre, Manchester, opened recently and has scored an instant success. It is cleverly handled and holds suspense throughout. The cast, also, is well selected.

The plot is worked around the mysterious disappearance of a 100 pound note at one of the annual parties given by a Mr. Kees, to his tenants. This Mr. Kees is also a writer of books and cannot get a good opening chapter to a new work. His son promises to aid him, if Kees will play dead for twelve hours and give him the use of 1,000 pounds for that time.

The younger Kees then announces to the assembled guests that his father has died and left them all a 100 pound note. He distributes them and as they all go in to dinner, gets one of the girls to leave her note in a book. Later, the note disappears.

Some of the guests accuse each other and some accuse themselves. Finally, the elder Kees come down, and admits taking the money. Incidentally, he has found the missing chapter for his book, that of brotherly love.

In the cast are Kenneth Altamount, Stanley Logan, Ben Field, Doris Mansell, Fred Knight, Winifred Harris, J. Brandon-Thomas, Frank Hill, Townsend Whitling, Gwendolyn Floyd, Norman Tharp, Lola Geladi, and Herbert Bunston.

GOING TO AUSTRALIA

LONDON, Eng., Dec. 4.—Joseph Coyne will sail from here on December 18 for a tour of at least a year in Australia, under the management of J. C. Williamson, and opening in Sydney on February 10. He will offer three productions, all American plays, as his repertoire. The plays are "Nightie Nightie," "His Lady Friends" and "Wedding Bells." On December 12 he is to be guest of honor at a send off dinner to be given in Ciro's. Sir Walter deFrece will preside.

SUSPICIOUS OF SUNDAY SHOWS

LONDON, Dec. 5.—London professionals are closely watching an attempt to give a special Sunday night performance of "Henry V" for a charitable purpose, believing it to be a wedge which is to be driven between the actor and his Sunday liberty. The Sunday opening of movie shows and concert halls has been allowed for many years, but legitimate plays are not included in the Sabbath entertainment.

REVIVING "ALICE IN WONDERLAND"

LONDON, Dec. 4.—A series of matinee performances of "Alice in Wonderland" will be inaugurated at the Victoria Palace for five weeks, to start Dec. 27. The Stedman production of the show will be seen there through arrangement with Sir Alfred Butt. Franklyn Vernon will again be seen as the Mad Hatter.

SACHS HAS "MARY"

LONDON, Eng., Dec. 4.—J. L. Sachs alone has secured the English rights to George M. Cohan's musical comedy "Mary." The newly formed combination of Hicks and Sachs, Ltd., exercises no rights or control over the play.

HADDON CHAMBERS MARRIED

LONDON, Eng., Dec. 3.—Haddon Chambers, well known dramatist here, was married recently to Pepitta Boxbadilla, playing at Drury Lane in "The Garden of Allah."

DE VRIES PLAYING SKETCH

LONDON, Dec. 6.—Henri De Vries, the Dutch pretean artist, is now offering his sketch, "A Case of Arson," as a curtain-raiser to "The Right To Strike."

"JIG SAW" CLOSES DEC. 11

LONDON, Dec. 6.—"Jig Saw" will close at the Hippodrome here on Saturday, Dec. 11. Rehearsals on "Aladdin" will start at the house during the following week.

SUE BURLESQUE AS INFRINGEMENT

LONDON, Dec. 5.—An action for alleged infringement of copyright started here, raises the interesting point as to whether a burlesque is an infringement or not.

The action was brought by Arthur Carlton and Arthur Gibbons, as assignees of the dramatic rights in the novel "Tarzan of the Apes," against Dick Mortimer, claiming damages, and an injunction restraining him, his servants or agents, from advertising and performing a sketch, under the description "Warzan and his Apes," or any other colorable imitation of the title of their play, "Tarzan of the Apes," based on the novel.

According to them, Mortimer, in 1914, produced an "acrobatic turn" entitled "The Missing Link," but, during the war, being in the army, the turn was in abeyance. In July last, he advertised a novelty, "Mortimer, in a Jungle Scene from 'Tarzan of the Apes,'" and plaintiffs, being assignees of the dramatic rights of the novel, objected, and Mortimer, explaining that his was merely a dumb show, reverted to the original title, "The Missing Link." But on October 4 he produced a sketch at the Victoria Palace under the title of "Warzan and His Apes," and plaintiffs alleged that episodes in the act were similar to and had been taken from the book.

For the defence, counsel asserted that, at the best, Mortimer's sketch was a skit or burlesque and contended that in a burlesque on a serious book there could be no infringement of copyright.

GOOD PLAYLET OPENS

LONDON, Dec. 4.—"The Woman and The Apple," a one-act play by Herbert de Hamel, was produced at the Duke of York's Theatre recently and should be successful. Its theme is by no means new, but it is skillfully handled.

There is but one scene to the play, laid in the dining room of a Lord Justice known as a hanging judge. He is present, in addition to his wife and a friend, Dr. Struville, who is also the base of a love triangle, involving the three. Both argue with the Justice on the hardness of a sentence he has just passed, and he defends himself. A love scene occurs between the doctor and the Lord's wife, while the Lord Justice has gone upstairs to put their daughter to bed. The doctor pleads with the wife to flee with him.

Before the Judge's return, the doctor injects some poison into the last apple left on a server. The Justice then starts to peel it and their daughter enters to say good-night, when the apple is offered to her to eat. Finding her excuses and protests of no avail to prevent her daughter from the eating the apple, the wife confesses.

The Lord Justice pleads with her, but she decides to go with the doctor. However, the child's re-appearance as she is about to go, makes her change her mind and she begs and is given forgiveness by the Justice.

Lewis Gunn, Edith Graham, Gordon Richards and Kitty Blake made a capable cast.

NEW ROMANCE OPENS

LONDON, Dec. 4.—Rather light, lively and entertaining, is "Kitty From Kensington," a farcical comedy with music by Eva Elwes and Jack Foley, which, presented by Will H. Glaze's company, is making a successful first appearance at the Elephant and Castle.

The plot of the piece, although spun out a little, is quite coherent. Kitty has been the companion to Lady Rosemary, whose will contemplated a marriage between her nephew, an army captain, and her niece. The niece is an overbearing bully and relegates Kitty to be with the lowest servant of the household.

The Captain, however, changes station with his valet, which results in he and Kitty being thrown together a great deal. Eventually, he wins Kitty as his bride, while his valet, posing as the Captain, succumbs to the wiles of the former Lady Rosemary's niece.

BURLESQUE

FOLLY THEATRE, WASHINGTON, IS DROPPED

NEVER MADE ANY MONEY

The American Burlesque Circuit officially announced Monday that the Folly Theatre, Washington, will close as an American house next week.

The "All Jazz Review" will be the last show to play the house and the shows will lay off in Washington until the New Lyceum will be ready to open. The shows, it is claimed, have been losing money every week at the Folly, which has been open almost a year under American wheel direction, the shows being routed into it when the Lyceum was gutted by fire.

The Lyceum is now being rebuilt in modern style and will be a serviceable house when completed.

BAKER LEFT $28,088.81

An estate of $28,088.81 was left by Charles M. Baker, killed in an automobile accident on May 8. An appraisal of his property, filed in the Surrogate's Court, showed that it consists of the following:

Equipment of the show known as "The Tempters," $1,000; one-half interest in the franchise of this show, $8,000; one-half interest in this show, $4,585.42; one-half interest in the profits of the show known as "Sport Girls," $4,392.90; one-half interest in profits of the show known as "Sweet Sweeties," $3,165.56, and two shares of American Burlesque Association (par value $100), $200.

Cash on deposit with the Pacific Bank, $3,522.13; with the Central Savings Bank, Fourteenth Street and Fourth avenue, $3,000; typewriter desk and typewriter, $75; a roll top desk, $75; a cabinet, $10; an armchair, $5; four office chairs, $6.

Forty shares of Penn Burkburnett Oil Company (par value $1), $2; two shares, preferred, of Commonwealth Finance Corporation (par value $100), $120; one share common stock of the same company (par value $100), $30; 120 shares of Cleveland Steel Scissors Company (par value $100), no value; ten shares of Palmer Oil and Gas Company (par value $100), no value, and 100 shares of American Salvage Company (par value $1), no value.

HERK TAKES PHILLY HOUSE

I. H. Herk has taken over the Bijou Theatre, Philadelphia, and will continue playing the attractions of the American Burlesque Circuit there. He has engaged Joe Howard to manage the house and will take it over next Monday.

Howard has been connected with the Gayety, Philadelphia, with John Walsh, for several years. Fred Wagner, present manager of the Bijou, will go to another burlesque house, it is said.

WITH "PASSING SHOW"

Nelson and Cronin are in rehearsal with the new "Passing Show of 1920" which will open at the Winter Garden in several weeks. Ina Hayward is also rehearsing with it.

MITCHELL REPLACES BROUN

Walter Broun recently closed with Irons and Clamage's "Naughty Naughty" company. Sam Mitchell is doing principal comedy in the show now.

JIM HERON IN ADVANCE

Jim Heron will do the advance work for I. M. Weingarden's "Whirl of Mirth" Company, commencing in New Bedford in two weeks.

SUFFERING FROM BICHLORIDE

A report reached this city early in the week that Mona Howard, in the chorus of the Dave Marion show, had drunk bichloride of mercury while the show was playing the Gaiety Theatre, Kansas City, last week, and is now in the Kansas General Hospital in a serious condition. Whether it was taken by mistake or intent could not be ascertained.

COLUMBIA OFFICES FINISHED

The new offices of the Columbia Amusement Company are now complete and take in the entire sixth floor of the Columbia Theatre Building. The officers and employees of the company move to the new quarters Monday. They are handsomely furnished and distinctively decorated and a credit to the show business.

SACKS TO CELEBRATE

KANSAS CITY, Mo., Dec. 6.—Mike Sacks, featured comedian with Abe Marcus "Oh Baby" Company, will celebrate his wedding anniversary next week in Indianapolis, where Mrs. Sacks and their daughter, Bella, will join him for a few weeks.

HEDGES BREAKS DOWN

CINCINNATI, O., Dec. 4.—Stanley Dawson will manage the Olympic, a Columbia Circuit house, here, for the balance of the season. Harry Hedges, the former manager, has been compelled to rest on account of a nervous breakdown.

JOHNNY JESS CLOSING

BRIDGEFORT, Conn., Dec. 2.—Johnny Jess has given in his notice to close with the "Girls from Happyland" at the Empire, Providence, next Saturday night.

He was dissatisfied with his part.

ALFARETTA SYMONDS IN VAUDE

PHILADELPHIA, Pa., Dec. 4.—Alfaretta Symonds, who is signed with J. Herbert Mack's "Maids of America" company for next season, opened in vaudeville here this week in a new "single."

LEAVING "JOY RIDERS"

SCRANTON, Pa., Dec. 6.—Al Lubin will close as manager of the "Joy Riders," in Niagara Falls next week. Stanley Dawson will manage the show, commencing in Toronto.

DAVE SHAFKIN OPENING

Dave Shafkin opens at the Folly, Baltimore, next Monday and goes to the Gayety, Philadelphia, the following week. He recently closed at Minsky Brothers National Winter Garden.

JACK RICE REHEARSING

Jack Rice, who recently closed with the "Kewpie Dolls," is now in rehearsal with the new "Passing Show of 1920" which opens at the Winter Garden shortly.

$7,180 AT ENGLEWOOD

CHICAGO, Ill., Dec. 3.—The "Tittle Tattles" company, featuring Frank X. Silk, broke all records at the Englewood last week, doing $7,180 gross.

BENNY HOWARD CLOSING

Benny Howard, second comedian, closed with the Rose Sydell London Belles Company in Waterbury last Saturday night.

EMMA KOHLER IN STOCK

Emma Kohler, late prima donna of the Victory Belles, is appearing in stock at the Family Theatre, Rochester, N. Y.

FOUR YEARS TO RUN

Eddie Fox's contract with Billy Vail runs for four years more after this season.

WRESTLING IN SHOW STARTS RIOT

THEATRE BADLY DAMAGED

CHICAGO, Ill., Dec. 6.—A riot broke out at the Haymarket Theatre last Friday night, as the result of a wrestling match between William Demetral and Jack Linow, scheduled to be decided by two falls. The bout did not start until 11.53 and, after Demetral had gained the first fall, the match was stopped owing to the fact midnight had arrived and wrestling is not permitted after that hour. So, Demetral was given the decision.

Linow's supporters, peeved, because they felt their favorite had not been given a fair opportunity to win the watch, started a general row in which theatre seats, electric bulbs and decorations were damaged, although none of the spectators were injured. The police finally had to enter the theatre and settle matters.

Chief of Police Fitzmaurice, who has begun an investigation of the affair, threatens to refuse permits to run bouts after theatre performances, if he can obtain evidence that last Friday's affair was not on the square.

BOOKED FOR BALTIMORE

Louie Reidelsheimer has booked for the Folly Stock in Baltimore the following for this week:

Charles Collins, Jack Ormsby, Ernest Fisher, Wilkie and Raymond, Nellie Crawford and Bessie Deno have been booked for the Folly Stock in Baltimore this week by Louie Reidelsheimer. They go to the Gayety, Philadelphia, next week.

JOE YOUNG MARRIES

Joe Young, second comedian of the "Sweet Sweetie Girls," and Buster Thompson, member of the same show, were married in Springfield, Mass., Nov. 17. The show was playing that city at the time.

NOT THE SAME JACKIE

The Jackie Edison who conducts the Edison Theatrical Hotel, on Willoughby St., Brooklyn, is not the Jackie Addison, of Milwaukee. Miss Edison, a former show girl, is a native of Brooklyn.

JOE EMMERSON QUITTING

Joe Emmerson will close with the "Golden Crooks," Saturday night at the Casino, Brooklyn. Bob Nugent will take his place. Jacobs and Jernon have signed him up for three years.

GOING INTO MARION SHOW

Frankie Niblo was signed with Dave Marion's "Snappy Snaps" last Thursday. She joins the show in St. Louis, Dec. 19. Ike Weber was the agent.

SIGNS WITH MINSKY

Billy Minsky has signed Evelyn Cunningham for his stock ocmpany at the National Winter Garden. She opens this week.

COLEMAN JOINS UP

Harry Coleman, late of "Kissing Time," left New York last week for Cincinnati to join the "It's Up to You" company.

ROY BURGESS CLOSING

Roy Burgess, juvenile of the "Cabaret Girls," closes Saturday night in Poughkeepsie.

Burlesque News Continued on Pages 25 and 27

"GIRLS OF U. S. A." PRODUCTION THAT'S CREDIT TO BURLESQUE

Joe Hurtig's "Girls of the U. S. A.," at the Columbia this week, is filled with pretty girls and elaborate costumes. The scenery and colors of the costumes present a feast for the eye and Mayhew did credit to himself in furnishing the wardrobe.

The dancing numbers were well staged and are a little away from those usually seen.

Al Shaw is doing the principal comedy, jumping in when Lew Hilton left the show in Omaha on account of illness. He is using almost the same makeup as Hilton and does very well for one who was formerly a juvenile. He is not strong enough at present, however, to handle a principal comedy part. On several occasions, Monday afternoon, he got his Hebrew mixed up with a wop dialect. He worked hard, however, and did some funny eccentric dancing.

Marty Ward is doing second comedy, opening as a Frenchman. He then does a semi-boob comedy role and is very amusing. He has not been in burlesque for a few years and his return is a success.

Johnny Bohlman gave a high grade performance as a straight man. He is one of those young chaps who, not alone makes a dandy appearance, but can sing, talk and "feed" a comedian properly. Bohlman worked very hard to get laughs and succeeded where others would have failed.

Sam Lee is doing blackface this season and does it well. His dialect is good, he is funny and, above all, he's a corking good hoofer.

Nettie Wilson is the prima donna and a truly good one. She sings well and registered finely with her numbers. She is a well formed young lady who can wear gowns that are pleasing to look at.

Margaret White, the soubrette, is an artist of exceptional merit. She does a little bit of everything very well. Her voice is good, strong and pleasing, and she knows how to get a number over for the best results. She reads lines well and can dance. She has a pleasing personality and pretty, large eyes. Her dresses are dainty and of the latest novelty style, being short enough to show off a pair of shapely limbs.

Justine Grey is the ingenue. This young lady is new to us and a credit to the show. She is of a soubrette type, with an ingenue prima donna voice. She sings well and renders her numbers very acceptably. She is a pretty young person of shapely form, who offers a stunning wardrobe. She did well in all she attempted.

Hurtig has three corking good women principals in this show and they fit in well. Raymond Thomas, a colored performer, works alongside of Lee, most of the time and is all right.

The "pocketbook" bit was given by Shaw, Ward and the Misses White and Grey.

Lee and Thomas went big in their singing and dancing specialty. In fact, this was the first joint at which the audience showed any enthusiasm at all.

Shaw and Ward, disguised as females, worked up some comedy in the ship scene, with the assistance of Bohlman, Lee and Thomas.

Miss Wilson sang well in her specialty, in which she offered one song. It was favorably received and they liked her here.

Bohlman and Shaw, assisted by Miss White, in one, offered a talking act, Bohlman doing straight to Shaw, who, in his Hebrew makeup, worked as a wop. The act finished with a song and pleased.

In the next scene, Bohlman and Shaw offered another talking specialty.

Miss White and Miss Grey offered a singing act that was one of the hits of the show. They sang two numbers and were called upon for encores. The girls worked nicely together, were graceful and sang their songs cleverly. They do a dandy sister act.

Shaw and Lee followed them on in a soft shoe dancing specialty, going very big. They open with a song and then offer several styles of dancing that more than pleased. They worked in silk tuxedo suits.

The "Girls of the U. S. A." excels in pretty girls, handsome costumes, bright scenery and has a production that is a credit to burlesque. SID.

LEAVE "TOWN SCANDALS"

Louise Sothern and Roy Harvey have closed with the "Town Scandals." Corrine Wilson, who has been Miss Sothern's understudy in the prima donna role, was given the part last week at Hurtig and Seamon's and is now prima donna of the company.

THE NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Founded in 1853 by Frank Queen
Published by the
CLIPPER CORPORATION
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NEW YORK, DECEMBER 8, 1920

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.
THE CLIPPER is issed every WEDNESDAY. Forms Close on Monday at 5 P. M.

SUBSCRIPTION
One year, in advance, $5; six months, $2.50; three months, $1.25. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 15 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 204, Woods Theatre Bldg. Phone Majestic 8026
HARRY F. ROSE, MANAGER.
San Francisco Office—830 Market St.
R. COHEN, MANAGER.

Address All Communications to
THE NEW YORK CLIPPER
1604 Broadway, New York
Registered Cable Address: "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Gorringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

ABOUT BLUE SUNDAYS

Theatrical and other amusement managers should see to it that they are not caught napping in taking steps to combat the latest activities of the Lord's Day Alliance so far as they have to do with the closing of amusements on Sunday.

So far as we have been able to learn, no move has been made by the managers to oppose the essentially narrow-minded plan of the organization.

It's the church pews that the Lord's Day Alliance is seeking to fill on Sundays rather than to permit people to enjoy themselves at shows and other harmless forms of amusement. The day of rest, argue some of our spiritual advisers, must be devoted to the worship of God. That the Almighty has endowed a majority of His children with a sense of innocent enjoyment of things other than spiritual seems to have been entirely overlooked by some of His humble servants of the church.

So they have organized and are now at work, even as the votaries of prohibition were a few years ago, to put through a program of their narrow-minded own. This program will include the elimination of cigarettes as well as the closing of all forms of amusement other than church-going on Sunday.

We are not opposed to the church, nor do we even mean to suggest that people should not attend church on Sunday. In fact, we are more than cognizant of the worthy role the church plays and has always played in our civilization. But that's no reason why we don't think that there are some clergy who have no sense. And we are especially convinced that they lack sense when we learn of some of the things they plan for what they consider the betterment of mankind.

But that isn't what we wish to dwell upon chiefly at this time. We have learned that even these misguided members of the clergy, as well as those lay individuals who support them, become potential doers when organized. They play politics and do all sorts of ordinarily unethical things to achieve their purpose. They would stop at nothing to "reach" the governor-elect, for it is said that Judge Miller will prove an easy and influential ally to the "conservative" forces. And, since these same forces, backed by a goodly portion of our State's shrewd politicians opposed to Tammany, have always been against Governor Smith's broad-minded policy of permitting the people to choose whether or not they should enjoy themselves on Sunday, they are now in a position to begin opposing Governor Smith's probable candidacy for the mayoralty of this city.

Thus the matter stands, with the managers looking on and doing nothing, which seems to be their habit. And, if the worst happens, the managers will make the loudest complaint of all. But, then it will do them no good. The time to do something is now. And the thing for the managers to do is to get together and stick together and work together for the one purpose, the defence of the business.

If managers don't stick together now they never will. Just because some individual manager happens to have political influence doesn't mean that he alone is strong enough to combat the devastating influence of this "Blue Sunday" mob that is seeking to make the world an unsafe place for everybody except the clergy.

We are not holding a brief for the liquor interests, but, had they been alive and awake, as they were always believed to be, and prepared an intelligent opposition, the prohibition about which they now complain so loudly would never have become a fact. They were caught napping and were asleep at the switch. Let the controlling interests of the show and amusement business profit by their experience and thereby avoid a similar defeat.

TWENTY-FIVE YEARS AGO

John T. Thorne and Grace Carleton were doing a comedy act in vaudeville.

Milton and Dolly Nobles played "A Son of Thespis" at Morosco's Theatre, San Francisco.

Walter Morosco and his son, Leslie, started on a world's tour.

Lord and Lady Sholto Douglas were in the cast of "The Governor" at the Alcazar, San Francisco.

F. F. Proctor engaged Signor Perugini for his Pleasure Palace, New York.

Charles Dickson and Lillian Burkhardt presented "The Salt Cellar" in the Keith houses.

The Volks Garden, New York, was burned.

"The Strange Adventure of Miss Brown" was presented at the Standard Theatre, New York.

Olga Nethersole presented "Denise" at the Empire, New York. Effie Shannon was in the cast.

"A Runaway Colt," by Chas. H. Hoyt, was produced at the American Theatre, New York.

Alexandre Dumas died at Marly-le-Roi, France.

ANSWER LUCAS AND INEZ

Editor NEW YORK CLIPPER.

Dear Sir:—Please publish the following in your next issue in answer to Lucas and Inez.

Will say we are not at all surprised at the stand they are taking in this matter. Neither are we surprised at their lack of intelligence, when they still insist that they are not infringing on our priority and property rights. We have proven all our claims and Mr. Chesterfield has informed us that he has notified Lucas and Inez to stop infringing on our rights, which, in our judgment, should be enough to convince the most sceptical. All their sarcasm and panning is taken as a grain of salt. But if they insist on handing out the dope and bunk, as they term it, chances are we can throw a little dust ourselves.

Now, regarding the slow raise up, as they claim it to be a natural mount to a sitting position. Anyone who has ever saw the trick done the way I do it know their statement to be an absolute falsehood. But, as all their contentions have been based on nothing but falsehoods, we are not surprised at anything they may say, and care less. The slow raise up, in Miss Inez's estimation, may be only a natural mount, but, as I did the trick years before Miss Inez knew what show business was, I claim to do the trick right and Miss Inez does not, as it takes a gymnast to do it, and that I claim to be.

Yes, we saw them work in Chicago and they were working facing the audience and Miss Inez doing the raise up facing the audience and it was so poorly done that I had nothing to say. There are a few acts doing that trick facing the audience as they were doing when we witnessed their act which they claim to be the best gymnastic act in vaudeville. We are awfully glad we have a right to our own opinion, and they can rest assured that we will take the same method with any other lifters that we have taken with them.

Very truly yours,
Miss ESTELLE (of Estelle & Roy).
P. S.—Watch the 3 K. S.

Answers to Queries

S. L., Boston.—She is Irish. Real name is Malone. She was born in Minneapolis.

I. Y., Vancouver.—"Oh Frenchy" is now on the American Burlesque Circuit. Al Martin and Jules Jacobs were with the show until it played Hoboken. Mitty De Vere and Bert Weston then took their places. Any one of these may be the party you mean.

C. R. T.—Mlle. Marguerite and her brother, Frank Gill, are the featured dancers in the Zimbalist light opera "Honeydew," now playing at the Casino Theatre, New York. The Marguerite in the John Guiran vaudeville act is known as La Petite Marguerite.

M. H. G.—"A Parisian Romance" was first presented in America at the Union Square Theatre, New York, on Jan. 10, 1883.

T. H. G.—The People's Theatre, New York, was opened September 3, 1883.

T. H. J.—Aberle's Theatre, on Eighth Street, New York, was a church before being transformed into a theatre. It was opened as a playhouse on September 8, 1879.

C. K. J.—Harry Tierney, composer of "Irene," did an act in vaudeville with Jack Ryan.

T. H.—George Evans died on March 5, 1915. He had ben ill for several years prior to his death.

M. H. J.—Staley, Birbeck and Staley, did the transformation blacksmith shop act.

T. H. J.—Impossible to state what song has had the largest sale. Nevin's "Rosary" is certainly among the leaders, as it has sold several million copies.

H. J. K.—Marshall P. Wilder has been dead for several years. He was a very successful entertainer and left an estate amounting to over a quarter of a million dollars.

T. J.—"Mrs. Temple's Telegram," originally was a three-act play. It was afterwards boiled down into a vaudeville sketch and played in the two-a-day houses. William Morris appeared in both the play and the vaudeville sketch.

T. H. J.—Archie Colby wrote the William Saxton sketch "Cloaks and Suits."

H. G. H.—Fred Niblo and the late Josephine Cohan presented "Wallingford," "Officer 666," "Broadway Jones" and other George M. Cohan plays in Australia.

H. H. J.—The "Mulligan Guards" series began at the theatre Comique on January 13, 1879.

H. J. K.—The term "legitimate," as applied to the stage was originally used to differentiate between plays written in blank verse and all other stage works. Now it is used simply as a distinction between the dramatic stage and all other lines, such as vaudeville, opera, concert, etc.

Rialto Rattles

DISCOVERED

Now we know why they call them "Specs." They open your eyes and make you "see things."

DISCOVERED AT LAST

Now we know why small time actors call acting work. The work comes in trying to get booked and to draw a fairly decent salary.

THE SONG OF THE ACROBAT

Heyho! Oh, hey for the acrobat,
The poor cuss never knows where he is at;
He opens and closes the show each day,
And acrobats his life away.

NO KIDDING

Says Allen Spencer Tenney, when asked why Maurice Diamond and Lola Girlie dissolved their act, "It takes more than one diamond to satisfy a girlie nowadays."

SAYS JOE COOK

Joe Cook saw the porters scraping the floor in the dining room the other day, and, turning to his companion said, "Now I know what N. V. A. means. 'Never Varnished Again.'"

YES, TELL US WHAT

Now that the new blue laws stand a chance of coming into effect, what will the bookers of Sunday concerts do for a living. You can't tend bar any more, and you have to join a union to do anything else.

ANSWERS TO CORRESPONDENTS

Bugsie—The best way for fat women to get thin is to "lean" over.

Anxious—You say that chorus girls never sing in choruses. Well, a "Light-house" weighs about two tons. Figure it out yourself.

Shimmie—You say that the dance called the "Shimmie" is not done with the feet. Well, they don't wear 'em around the feet.

THE HEIGHT OF AMBITION

The Singer—To be compared with Al. Jolson or Caruso.

The Dancer—To be called "A Pavlowa," or a Randall.

The Sketch Team—To get the number five spot on a bill.

Sister Teams—To play number four.

Acrobats—To headline a bill.

Headliners—To star in their own plays.

The Critic—To spend a reviewless week where there are no shows.

THE RHYME OF REMITTANCE MEN

We are the agents, many, indeed,
Our watchword, it is "ten per cent";
Many the victims there are of our greed,
And of our doings we never repent.
We'll book you, although your act is bad,
And we're well aware of the fact,
But where the ten per is to be had
It's easy to book any act.
Sometimes, we've been actors ourselves,
And discarded the grease paint and mask,
And sometimes we've been put on the shelves,
And had to make this our new task.
But, whatever you may think of us now,
We are little concerned, do not fear,
To get ten per cent, we have learned how,
And that's about all we can hear.
And while you are ranting and raving
Calling us many things inhumane,
Our money each week we are saving,
And—*We're* always ahead of the game!

WILL DOUBLE IN BILLS

Sidney Landfield, who has been working with Anna Chandler for the past few seasons, is now having a single act prepared for him by Howard J. Green and Milton Hockey. He will do the act on the same bills with Miss Chandler, in an early spot, and later do his regular work with her.

MELODY LANE

$1,000,000 A YEAR FOR MUSIC WRITERS AND PUBLISHERS

Agreement Between Organizations Will Enormously Increase Revenue from Amusement Resorts Where Music Is a Feature—Publishers to Annually Divide a Fortune

The plans for a working agreement between the Music Publishers' Protective Association and the Society of Composers, Authors and Publishers have reached a point where their final adoption is but the matter of a few days. At a general meeting held last week the matter was thoroughly gone over and a complete understanding between the two organizations was finally reached.

The matter of joining the associations under an agreement will be completed as soon as the Publishers' Protective Association turn in the signed applications for membership of the Composers' Society of those publishers who are members of the publishers' organization and are not on the membership roll of the Composers' Society. This is but a matter of a day or so as the publishers have already been sounded as to their views in the matter and had agreed to join prior to the general meeting of last week.

The plans upon which the two organizations are to operate are as follows:

All music publishers members of the Music Publishers' Protective Association are to join the Composers' Society and those publishers in the composers' organization who have not a membership in the Protective Association are to immediately enroll.

The new board of directors of the Composers' Society is to be composed of twenty-four men, twelve publishers, six authors and six composers.

The sum of money amounting to around $175,000 now in the treasury of the Composers' Society is to be kept intact as a fund or for such future use as the directors may decide. The society is to continue to collect as in the past and will keep its collection in the treasury up to January 1. After that date the collections are to go to the two organizations and are to be divided every three months upon the basis of fifty per cent to the publishers, and fifty per cent to the writers. The money turned over to the publishers is to be divided as per their rating in the Music Publishers' Protective Association.

With the completion of the plans now being worked out the revenue of the Composers' Society will be increased enormously. In the past it has been possible for a motion picture theatre, cabaret or other amusement resort to compile a list of publications for playing from the catalogues of publishers that were not members and, therefore, completely escape payment of the tax. Not only has this been done but there is being waged at present a big war against the society and theatre proprietors are being urged to play only those numbers upon which there is no tax. The signing of the working agreement between the two societies will end this fight as it will be a practical impossibility for any orchestra to get up a repertoire of compositions outside of the catalogues of the members of the society.

The agreement between the organization and foreign societies closes the doors to foreign music and it is predicted that the society will collect at least a million dollars per year for its members.

This estimate is based upon the record of the French organization which in France alone collected more than that amount in a single year.

The publishers estimate that their share alone will, in less than two years' time, amount to over $25,000 annually.

LEE ROBERTS PUBLISHING

Lee S. Roberts, the vice-president of the Q. R. S. music roll manufacturing company, writer of "Smiles," "Patches," and other popular songs is now his own publisher and has released four new numbers; two by himself, one by Peter De Rose and J. Innuse and the fourth by Pete Wendling.

The name of Mr. Roberts' new company is Lee S. Roberts, Inc., and G. Shirmer is the selling agent.

Roberts prior to the formation of his own company was under contract to Schirmer, who publishes and exploited a number of the Roberts songs. Roberts' contract with the Schirmer house was for a time the talk of the music world and called for the payment of $500 weekly, for a term of years. The Roberts company announces that a big national advertising campaign in connection with the new songs will be launched early in January.

BIG PLUG FOR NICE SONG

B. D. Nice & Co.'s song "Wondering" has the distinction of being featured four times on one bill this week at Keith's Louisville, Ky., vaudeville theatre.

Grace Nelson is singing it, Merschell Hendler plays it, the Rails do their acrobatic act while the orchestra plays it and Paulson's orchestra plays it for the exit march.

AL SANDERS WITH HARMS

I. Sanders is now professional manager for the T. B. Harms & Francis, Day & Hunter Co.

JOE GOODWIN EXITS

Joe Goodwin, who for years was professional manager for the Shapiro, Bernstein Company, and who left that concern to start his own music publishing company about three weeks ago, has quit the publishing business.

Joe made his entrance into the music publishing business with a single song called "Oh! Boy," by George Little, Jack Stanley, Harry Dellon and himself. Office space was secured in connection with the George Friedman quarters, Joe's name inscribed in big letters on the window and the business began to function. Friedman secured the selling rights to the number and a professional plug was started. The song appealed to the profession, a number of acts put it on and everything looked rosy, but something happened to cause Joe to change his mind about the publishing business. In short, he decided to quit.

Arrangements were made whereby George Friedman took over the song and Joe made his exit from the ranks of music publishers. Goodwin called at the Friedman offices one day last week and completed the final arrangements for the turning over of the song to Friedman. He looked at the big gilt sign on the window. "I had the coin to get that put on," he said, "but how the deuce can I get it taken off?"

BRADLEY IS ATLANTA MGR.

Charles Bradley, for a number of years connected with the Boston office of Jerome H. Remick & Co., has been appointed manager of the Atlanta branch of the company and left New York on Sunday.

PLAZA MUSIC CO BANKRUPT

A petition in bankruptcy was filed on Friday last against the Plaza Music Co., a big jobbing house, at 18 West 20th Street, New York, by the following creditors: David B. Jacobs, $337; Gertrude Cheadle, $100, and Herman Germain, $20,000. Judge Mayer has appointed Francis Gilbert and Edward M. Morgan, receivers.

The liabilities of the bankrupt concern are stated to be about $150,000 and the assets about $75,000. At the same time a bankruptcy petition was filed against the Supertone Talking Machine Co., a Plaza subsidiary corporation and the same receivers appointed. The stated liabilities of the talking machine company are $150,000 and the assets about $75,000.

The Plaza company has for years been one of the largest music jobbing houses in the country and handled a vast amount of popular music. The failure, according to the receivers' statement, was not due to poor business in the music selling line but rather to unfortunate investments in the backing of music publishing concerns and other ventures.

The Plaza backed the Gilbert & Friedland company, which went into bankruptcy last May owing over $50,000. The Plaza company at the time stated that they had advanced about $27,000 in the financing of the concern. The Al. Piantadosi Company was also financed by the Plaza company in which over $20,000 was invested.

The Douglas & Newman Company, another music publishing concern which went out of business about two years ago, was also financed by the Plaza and several thousands of dollars were said to have been lost in that venture.

More money was also reported to have been lost in a talking machine needle manufacturing business as well as in other minor ventures.

It was common talk among the music men during the summer that the Plaza was in financial difficulties, but it was believed that with the opening of the fall season when the music business was expected to boom, its troubles would soon right themselves. The expected boom failed to materialize and the filing of the bankruptcy petitions was the result.

Practically all of the music publishers are creditors of the bankrupt concern ranging in amounts varying from $100 up to over $20,000.

REMICK EMPLOYEES DINE

The annual beefsteak dinner of the employees of Jerome H. Remick & Co. was held on Friday night at Healy's, and was attended by nearly two hundred of the Remick men and invited guests.

In addition to the New York staff, many road men were present as well as out of town representatives and managers of branch offices. Harry Werthan, manager of the Chicago office, came on to attend the affair, as well as Gus Kahn. Tom Penfold, for years connected with the New York office, but now in Detroit, also attended, as well as several other Detroit men. The affair was a big success and was exceptionally strong in the entertainment department, due to the fact that over twenty big-time vaudeville performers attended and contributed to the fun of the evening. Performers from practically every big-time house in New York dropped in during the evening and contributed their bit.

CHAS. NELSON WITH THE BDWY

SAN FRANCISCO, Dec. 6.—Charles Nelson, formerly manager of the Detroit office of the Fred Fisher Co., is now connected with the western office of the Broadway Music Corp. He has charge of the sales department.

PALEY BECOMES A FATHER

Herman Paley, the song writer, became a father last Thursday when Mrs. Paley gave birth to a seven and a half pound girl at Community Hospital.

MUSIC MEN IN ROLL TANGLE

Acting in conjunction with the Music Roll Manufacturers' Association, the Music Publishers' Protective Association is trying to straighten out a tangle between members of the music men's organization which has arisen as a result of the cutting of rolls of compositions of six of its members.

The six publishers that the other members of the organization are complaining about are the same six that organized the Consolidated Music Corporation a year or so ago. One of the matters which the Consolidated took up with the roll men was the number of rolls to be released monthly. Two for each member or a total of twelve was the number decided upon but before any arrangement was completed the Consolidated went out of business.

During the summer none of the six members of the Consolidated released any of their word roll rights to the big roll cutters and they in consequence thereof suffered greatly in a business way on account of being unable to supply the rolls of the current hits. Recently the six publishers have been releasing the rights and the hits are again on the market. Other music men state that the two per month demand made by the consolidated is now being made by the individuals who were members of the Consolidated and the roll men suffering from business losses by having none of their word rolls for sale have been forced to accept. This they claim is closing the roll market to their numbers.

This is denied by the six publishers but their accusers point to the number of their compositions on the word rolls to substantiate their claims.

A meeting of the roll men and a committee from the Publishers' Association is to take the matter up.

The roll men, contrary to general belief, are not doing a big business at present; but are said to be losing money.

BLOOM LOSES IN NOTE CASE

Murray Bloom, well known in music publishing circles as a pianist, and professional man, was sued last week in the Second District Municipal Court of the Bronx, where a judgment for $600.72 was rendered against him by Judge Morris. The action was brought by William J. Monaghan, as assignee, who alleged that Bloom failed to pay a promissory note for $500 which he gave to the late Edith Strickland in Chicago more than two years ago.

Acording to the complaint, the note was given to the late Miss Strickland, who was a well known Chicago modiste patronized extensively by women of the theatre, June 8, 1918, and on its face it bore the well known legend, "Three months after date I agree to pay," etc. On October 8, 1918, Miss Strickland died without leaving a will. Six days later Frederick Emerson Strickland was appointed administrator of her estate. In searching through the late modiste's private papers the administrator came across the note made by Murray Bloom.

Thereafter the note was assigned to William J. Monaghan of this city who last week succeeded in obtaining a judgment which included interest and costs.

Bloom set up a defense to the action, it being claimed by him that when he gave the note to Miss Strickland he was simply doing her a favor; that she was on the point of extending her business and that she had intended to discount the note so that she might acquire some ready cash.

Judge Morris however ruled that Bloom had no defense under Section 829 of the Code of Civil Procedure, which provides among other things that a person interested in the result of a matter in which the original claimant had died could not testify in a case growing out of such a transaction.

Al Green has joined the Carola Three.

Burt Green, is ill in New Haven, with pneumonia.

David Glassford has been added to the cast of "Pagans."

Tony Sarg has leased a house at 54 West Ninth street.

Evelyn Cavanaugh, the dancer, has been signed for "Oh, Pat."

Gladys Walton will appear in "The Passing Show of 1920."

Walsh and **Rand,** operatic duo, is playing over the Loew Circuit.

Beth Franklyn is in the cast of "Clarence," replacing **Grace Elkins.**

Marguerite Sylva will be starred in "The Song Bird," by H. H. Frazee.

Avery Hopwood has decided to sail for London early in the coming year.

Harry Tighe and **Edna Leedum** were married on November 27 in Buffalo.

James Rennie and **Lillian Gish** are to be married during the coming week.

Georgie Price has been booked to play return dates at all of the Fox houses.

Eddie Pigeon is now doing the press work for Healy's Golden Glades Roof.

Annie Hart is playing the role of "Mrs. O'Dare," with the "Irene" road show.

Hugh Osborne has sold "The Puppet Master" to the Selwyns for production.

Teddy Weil has joined "Oh That Melody" company, taking the leading role.

Mabel Wilbur secured a divorce from her husband, **Madison Corey,** last week.

J. H. Lubin, Bob O'Donnell and **Sam Baerwitz** will leave for Chicago this week.

Ralph Herz will re-enter vaudeville shortly, having closed with "Always You."

Jack Manning has been appointed general stage director for "The Bohemians, Inc."

Louis Simon, last with the "Royal Vagabond," has been signed by the Shuberts.

Rosalie and **Helen Millette** have been added to the cast of "The Passing Show of 1920."

Briggs French joined the William Rock Revue at St. Louis last week as stage manager.

Walter Fenner has been booked for a tour of the Fox and Loew time by **Abe Feinberg.**

Milton Hockey, vaudeville author, left for a week's vacation in the Catskills on Saturday.

Branch O'Brien is no longer connected with the Chauncey Olcott company as advance man.

Herman Becker will be seen shortly in a new act which he will try out next week out of town.

Sidney Hall, formerly of the **Edgar** Dudley office, is now associated with Arthur S. Lyons.

B. H. Nye is now handling the **Nalla Atmi** and Company act, playing it in Independent houses.

John Golden and **Winchell Smith** left for a tour of the Golden attractions out-of-town on Saturday.

Olga Borowski, daughter of **Felix Borowski,** Chicago music critic, joined the cast of **"Mecca" last week.**

ABOUT YOU! AND YOU!! AND YOU!!!

Emma Bunting, on tour with "The Girl in the Limousine," became Mrs. Garrity last week in New Orleans.

Jack White has resigned from the **Fally Markus** office and is now connected with the Walter Plimmer agency.

Hazel Rice, formerly with "Shavings," has been engaged for Mrs. Fiske's new play, "Wake Up, Jonathan."

Murray Howard and **Dave Hoffman** have been booked for forty-two weeks on the Loew time by **Jack Potsdam.**

Frederick Burt has joined the cast of "Pagans," starring **Joseph Schildraut, Helen Ware** and **Irene Fenwick.**

Sybil Miller has been added to the cast of Buckley and Sullivan's "The Reckless Eve," to play the role of Spring.

Jane Claire, through the Tilden-James office, has been placed with "Specialties" on the Walton Roof, Philadelphia.

Fred J. McLsaac, dramatic critic of the Boston American, spent a week in New York and returned home Saturday.

Alice Brady was the guest of Vice-Chancellor John H. Backes and his wife while playing Trenton, last week.

The Great Everett Rood show will open a tour of all the Shubert houses at the Lyceum, Paterson, on December 9.

Erik Bye, the Norwegian baritone, has been signed for an extended engagement at the Capitol Theatre, New York.

Frederic Burt has been added to the cast of "Pagans," which stars **Joseph Shillcrout, Helen Ware** and **Irene Fenwick.**

N. K. Miller, manager of Pantages, Tomonto, gave a Thanksgiving dinner to performers on the bill there last week.

Rober and **Gold** have been routed for twenty-five weeks on the Loew Southern and Western time, through **Al Grossman.**

Barry Baxter, the English actor who appeared here in "Happy Go Lucky," has signed a long term contract with Al Woods.

Joe Leo has opened an office in the Putnam Building to handle the bookings of Fox's Star, Comedy and New Britain houses.

Joseph Hislop, now with the Chicago Opera Company, will open a concert tour shortly under the direction of **William Morris.**

Ethel Barrymore has completely recovered from her illness and returned to head the cast of **"Declasse" at Powers** Theatre, Chicago.

Helen Murray, a principal with the "Mardi Gras," was robbed of gowns and jewelry in her hotel, while playing San Francisco.

Vera Gordon and the booking office have come to an agreement and she will complete her vaudeville tour as previously arranged.

Ernest G. Grooney, who directed Jimmy Hussey's "Tattle Tales," has been engaged as musical director for **Kitty Doner's** act.

Florenz Ziegfeld, father of the New York manager, has been retired from the Illinois National Guard, with the rank of Brigadier General.

Sam Morris was called to Buffalo last week, where Hurtig and Seamon's "Social Maids" were playing, to put on some new comedy scenes.

S. E. Stanton, general press representative to **Arthur Hopkins,** has left St. Vincent's Hospital, where he was a patient for two months.

Glenn Condon, editor of Vaudeville News, has been elected adjutant of the S. Rankin Drew Post No. 340, of the American Legion.

Helen Jesmer is recovering from her recent automobile accident and expects to return to the cast of the "Greenwich Village Follies" shortly.

Mildred Irene Owens, who has been with several of the well known musical comedy companies, was married to **Sanford E. Greenwald** last week.

Beattie and **Blome,** through **Al Grossman,** have been routed for a twenty-five week tour of the Loew Circuit through the South and West.

Vincent Lopez and his Kings of Harmony, who appeared with **Rooney** and **Bent** in vaudeville, will also appear in "Oh Pat" with them.

George Marion, of "When We Are Young," is directing four prize one-act plays to be presented by the League of American Pen Women.

Andrew Maloney last week joined the cast of Harry Sauber's act, "What Love Will Do," at Ithaca, replacing **Fred. Ryan,** placed by Tilden-James.

Ada Davenport will make her first appearance on the stage in eight years with the new Pat Rooney show being produced by Wilner and Romberg.

Blanche Ring and **Charles Wininger** have been engaged for the "Century Midnight Whirl," which opens its tour in Atlantic City on Dec. 16.

Ord Due, well known on the Pacific Coast, has joined the Maitland Players as leading lady and made her initial appearance in "Fanny's First Play."

K. E. Ryan, son of **M. P. Ryan,** superintendent of the Palace Theatre Building, has been appointed assistant to **Pete Mack,** of the Pat Casey Agency.

Manager J. J. MacArthur, of Ye Liberty playhouse, Oakland, Calif., was off duty for ten days recently suffering from a nervous and physical breakdown.

Marie Kavenaugh and **J. Paul Everett,** dancers with The Rooney-Bent Revue, will be seen shortly in a new act, under the personal direction of Pat Rooney.

Joseph Tully has recovered sufficienty from the injury received in an auto accident, to appear in the premiere of "Cornered" at the Astor Theatre this week.

Vincent Sullivan, Jack Squires and **Jean Tennyson,** through the Tilden-James office, have been placed with E. Ray Goetz's "Vogues and Vanities," now in Boston.

John Meehan, general stage director for **George M. Cohan,** played Elwood Bostwick's role in "The Meanest Man in the World" last Friday, when the latter was ill.

Joan Marcel, who went with the Rainbow Division Red Cross Unit, and late of motion pictures, is returning to vaudeville in a playlet called "Cutie," now rehearsing.

Lydia Barry, and **Lane** and **Moran,** have arranged to be booked on the same bills, to continue a travesty bit which Lane and Moran introduced into Miss Barry's act.

James Crane, who sailed for Bermuda last week, will return in time to join the cast of "Opportunity," with which he recently appeared, when that show reopens on the road.

Effie Shannon was compelled to move from her apartments at the Newport, on West Fifty-second Street, when the walls of the Strathmore, across the way, collapsed last wek.

Goldie Lynn, a solo and ballet dancer, dancer, has brought suit for $30,000 personal damages against the Northern Ohio Traction and Light Company for injuries received in an accident.

The Dixie Four, Ben Smith, Masters and **Kraft, H. Lester Harbitorn, Daly** and **Barlow,** and **A. Robin,** were among the acts that appeared at the N. V. A.'s Tenth Bohemian Night last Sunday.

Betty Dennison, who was stricken with an attack of appendicitis while playing the Harlem Opera House several weeks ago, has recovered and resumed her place with "Billy Hart and Circus Girls."

Edna Pendleton, Bert Gardner, Ede Mae, Lon Lockett, Joseph Allen, Margaret Pierre and **Nicholas Hudels,** are in the cast of a road company of "Mary" which opened in Hartford, Conn., this week.

Laralda Popenay, formerly in the "Cinderella on Broadway" show and who has appeared in five former Winter Garden productions, is a member of the cast of the current "Passing Show," now in rehearsal.

Ruth Terry has invited the members of the jury that gave her a decision oved **Leslie Morosco** in a recent litigation he started against her to be her guests at a box party at the Lyceum Theatre on December 10.

Lolya Adler, niece of **Jacob Adler,** supported by a company including **Dorothea Thomas** and **Daisy Riegert,** has the leading role in Hal Conway's revised edition of the act, "The Beauty Lady," which opened last week.

Elsie and Paulsen, Howard Nicholson, the **Colonial Duo, Cameron** and **Blancha** and their dog "Nicky," **Hanley, Murray** and **Turner,** the **Four Roeders, Billy Small** and **Helen Hardick,** have been engaged for Healy's Golden Glades.

Eddie Fox, principal comedian of the "Sweet Sweetie Girls," on the American Burlesque Circuit, whose home is in Hoosic Falls, Vt., was made a member of the B. P. O. Elks, No. 178, there Sunday. He was proposed by **Sheriff Bill Kennedy,** former burlesque comedian.

Johnny Hyde, assistant to **J. H. Lubin,** of the Loew offices, **Sam Fallow,** booking agent, **Charles Moskowitz,** of the Loew offices, **William Shilling, Walter Buehl, Victor Hyde** and **Max Rogers,** cabaret man, were initiated into the "Mecca" lodge of the Shriners at Carnegie Hall last week.

Frank Tinney, Olga and Mishka, Hyson and Dickson, Florence Reed, Alan Dinehart, Florence Nash, Pewee Meyers and Ford Hanford, Vivian Segal, Arnold Daly and Leo Carrilo, appeared at the benefit performance for the Vacation Association held last Sunday night at the Selwyn Theatre.

Julius Tannen, Margeret Severn, Myers and **Hanford, Farber Girls, Si Layman** and **Helen Kling, Peter Mott and Company, Leo Carrillo, Joe Niemeyer, Edythe Baker, Cordelia Lee, Betty Tillotson and East Side Kids, Maclyn Arbuckle and Children, Aileen Stanley, Charles L. Gill and Company, Jack Hanlon, Herbert Hoey, Delyle Alda, Inness Brothers, De Haven and Nice, Elizabeth Brice, Flo Lewis, Vincent O'Donnell, Frank Tinney, Fairbank Twins, Ralph Whitehead, Ben Smith, Madame Caritos, Transfield Sisters,** and **Raymo** and **Rogers,** appeared at the K. C. B. benefit for the New York American Christmast Fund at the Cohan and Harris Theatre last Sunday evening.

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they've been singing to this melody and they want to hear you sing it. it'll be a riot.

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DRAMATIC and MUSICAL

"THE YOUNG VISITERS," DELIGHTFULLY NAIVE, WILL WIN SUCCESS

"THE YOUNG VISITERS." A play in three acts, with sixteen scenes, adapted from Daisy Ashford's book of the same title by Mrs. George Norman and Margaret Mackenzie. Produced by William A. Brady, in association with the Reandean Company, of London, and presented at the Thirty-ninth Street Theatre, Monday evening, November 29, 1920.

CAST.

Daisy Ashford....Grace Dougherty
Ethel Monticue.....Marie Goff
Mr. Salteena.....Herbert Yost
Rosalind.....Ruby Gordon
Railway Porter.....Albert Shrubb
Footman.....F. Serano Keating
Horace .....Robert Brott
Charles.....Bernard Savage
Minnit.....Charles Hauna
Bernard Clark....Harold Anstruther
Railway Policeman
Wilfred Cawthorne
Lady in Pay Desk....Peggy Harvey
Procurio.....Frank Hollins
The Earl of Clincham..Lionel Pape
First Menial.....Stewart Kemp
Second Menial.....Roswell Lowry
The Prince.....Leslie Palmer
The Earl of Tullyvarden
Marvin Rapp
Duchess of Greenwich.Mary Haswell
Lady Helena Herring
Kathleen Andrus
Lady Gay Finchling
Josephine Bernard
A Duchess.....Florence Burdett
An Archduchess.Charlyne Cortlandt
Bessie Topp....Fredericka Greville
A Stray Lady.....Ruby Gordon

At the age of nine, Daisy Ashford is supposed to have written the book. We have Barrie's word for it that she did. And who should know better than the author of "A Kiss for Cinderella." For, wasn't it Barrie who wrote the preface to the book which he has been accused of writing? Yea, so it was. And, even if Barrie didn't write the book, we, for one, are convinced that he and he alone could have written it. And, since the dramatic adaptation is credited to a couple of ladies from Merrie England, it wouldn't surprise us at all to learn that the eminent Sir James himself had a hand in fashioning the humorously naive play yelept "The Young Visiters."

All the delightful characters are set forth in the play just as we visualized them in the book. The same Mr. Salteena who visits Bernard Clark's country estate with Ethel, is there. The Earl of Clincham, the experienced patrician, who gives Mr. Salteena instructions in the art of becoming a gentleman, is also about. The Archduchess of Greenwich and Lady Helena Herring, all of whom have something to do with the ultimate marriage of Ethel Monticue and the sentimental Bernard Clark, likewise appear. And we mustn't forget the Prince of Wales, who announces that "I will remove my small but costly crown" at the time he is receiving guests in behalf of his mother.

All of the juvenile "idears" that Daisy Ashford put into the book have been maintained with sterling fidelity by the adapter or adapters of the play. One cannot visualize the piquant, but the fantastic settings of the play are so appropriate that anybody who doesn't happen to have read the book but who witnesses the play, manages to get a pretty good "idear" of the book's spelling.

There's always something entertaining going on in this play. The sophisticated chatter of its characters, as conceived in the mind of a child, is delightful. And, when everything is said and done, one feels as if he had been sitting in a perfect nursery listening to children talk like grown-ups on the topic of love and marriage, rather than as if he had witnessed a play.

It is a splendid cast that William A. Brady has chosen. Herbert Yost, as Mr. Salteena, and Lionel Pape, as the Earl of Clincham, both played with a remarkable degree of subtle understanding of their respective roles. Harold Anstruther, as the languidly romantic Bernard Clark, maintained the humorous dignity that the role called for perfectly. Leslie Palmer, as the Prince of Wales, was just the sort of royal personage that one expected to find in this bevy of amusing characters.

Marie Goff, as Ethel Monticue, is eminently suited for the part, both histrionically and in person. But she appeared to be a bit nervous. Doubtless her nervousness will wear off as the play continues, in which event she will undoubtedly give an excellent performance. As it was, she gave an excellent performance, except that her apparent nervousness marred the precision of her playing.

"The Young Visiters" has been excellently staged by John Cromwell, so much so, in fact, that it will undoubtedly be a great contributing factor in putting the play over.

Yes, indeed, there's enough novelty about the fantastic humor in "The Young Visiters" to keep the play running on Broadway for a long time to come.

"THE BROKEN WING," STRONG MELODRAMA, SHOULD PLEASE HERE

"THE BROKEN WING." A comedy in four acts by Paul Dickey and Charles W. Goddard. Presented by Sargent Aborn, at the Forty-eighth Street Theatre, on Monday evening, November 29, 1920.

CAST.

Gen. Panfilo Aguilar.Louis Wolheim
Basilio.....Joseph Spurin
Sylvester Cross.....George Abbott
Ouichita.....Mary Worth
Inez Villera.....Inez Plummer
Luther Farley.....Henry Duggan
Capt. Innocencio dos Santos
Alphonz Ethier
Jerry Waldron.....Walter F. Scott
Philip Marvin...Charles Trowbridge
Marco.....George Spelvin
Cecilia.....Myrtle Tannahill
Babe Sundance.....By himself

In addition to being filled with human interest and romance, "The Broken Wing," the new Paul Dickey and Charles W. Goddard piece which opened at the Forty-eighth Street Theatre last week, has one of the most sensational and effective scenic bits it has been the good fortune of New York playgoers to witness this season, or, in fact, for several seasons past. That to which we refer takes place in the first act and sends the play off to an immediate hit. The scene is that of an airplane carfying two American aviators crashing into a Mexican adobe, the home of a pretty Mexican girl who has been brought up by an American foster father.

"At last, Heaven has sent me a gringo husband," she exclaims.

Fortunately, the aviator is not seriously injured, nor is his beauty marred, which enables the piece to run on smoothly until its culmination.

In the crash, however, the flyer's memory is temporarily lost. This results in his marrying the pretty Mexican girl, while a Mexican suitor to her hand looks on in hate and jealousy. Then it is discovered that the American has a former wife. She comes to Mexico, and, after it appears that the aviator must return to his home, abandoning his Mexican girl, his memory returns. He then straightens things out and the piece closes with him and the little Mexican bride flying away together.

Miss Inez Plummer was the fascinating little Mexican girl and did her work in an effective manner, being lovely in speech and manner and accurate in her diction. Charles Trowbridge was well cast as the American aviator, while Alphonz Ethier was also well chosen for his part. All of the other performers were equally effective and make up a well balanced cast.

JEWISH ART THEATRE PUTS ON CLEVER SATIRE

"MARRIED—NOT MARRIED." A satiric comedy in prologue, three acts and epilogue, by M. Osherowitch and A. Gotesfeld. Presented at the Jewish Art Theatre on Saturday evening, November 27, 1920.

CAST

Borah Waldman, An Author
Rudolph Schildkraut
Frieda, His Wife.Henrietta Schnitzer
Hershel Buinie, Borah's Friend
Jeichel Goldsmith
Shniel Breah, Frieda's Uncle
Hyman Meisel
Sarah, His Wife....Bina Abramowitz
Hannah, Their Daughter..Lisa Varon
Greenwich Villagers—Oscar Degalet, Abraham Teitelbaum; Mascha Traub, Anna Appel; Evelyn, Rosa Silbert; Grandieux, Gustave Sacht; Mathilda, Anna Shapiro; Kneiperman, Jacob Katzman.
Gedahlia, Candyman....Max Skulnik
Abdul, Innkeeper....Louis Weisberg

The authors of "Married—Not Married," the latest venture of the Jewish Art Theatre, have a worthy cast to thank for whatever satire the piece is capable of. The play is structurally weak, two prominent features of it tending to dilute and gradually flatten it.

In the first place, the prologue and epilogue are not only awkward appendages, but, in this case, distinctly operate to dull the keen edge of the theme. In "Seven Keys to Baldpate," after indulging in a weird bacchanal of grotesque situations, George M. Cohan had to apologize to his audience by showing that the hero was writing a play. The prologue and epilogue of this play are used for the same purpose, but not with as much reason.

The second act, furthermore, is almost entirely devoted to a conventional scene in a Greenwich Village cafe, which absolutely snaps the thread of the story. The audience is so completely swamped in Bohemia that the return to the suspended action of the play involves a reaction of fatigue.

The plot of the piece is built on the irrefutable demands of the married state, which brooks no compromise. A man must be either married or not married; both conditions cannot exist at the same time. In shirking the obligations of hymeneal felicity, he must be content to lose all its benefits. Otherwise, he must bow to inevitable convention as graciously as possible and thank Heaven he has been rid of the inconvenience of an entirely incompatible existence.

This is how Borah Waldman finally solves the problem of his married life and, in two months, we find him so thoroughly acclimated to this radical state (for him), in which he is now comfortably ensconced, that he is already solving the troubles of his friend by showing him the advantages to be derived from a docile aquiescence to domesticity.

As we have already suggested, another cast might have done a great deal worse with this play, the work of Rudolph Schildkraut and Henrietta Schnitzer in the leading roles being on a par with anything they have done this season, with the possible exception of Schildkraut's Shylock. The latter gave to the part of Borah Waldman a vivid reality that was amazing in the light of his advanced years. Miss Schnitzer's characterization of the nervous young wife who is about to acquaint her husband with the facts of a secret love affair she carried on in his absence, was so delightfully faithful that an old woman next to us shook her head and murmured dolefully, "Look—look how scared she is."

Hyman Meisel, Bina Abramowitz, Abraham Teitelbaum and Gustave Sacht all gave commendably amusing performances, the last being especially well cast as a village poet.

"WHISPERING WELL" ALMOST CHILDISH IN TREATMENT

"THE WHISPERING WELL." A folk fantasy in three acts and five scenes by F. H. Hose. Produced by the Neighborhood Playhouse, at the Neighborhood Playhouse, Saturday evening, December 4, 1920.

CAST.

Robin o' Tums.....Whitford Kane
Malkin.....Deirdre Doyle
Syssot.....Lois Shore
Diccon.....Charles Compton
Mary o' Neb's.....Helen Rosenthal
The Stranger.....Ian Maclaren
Two Flunkies
John Roche and Anton Gaubman
Pompey.....Marley Gutterman
Bogles.....Misses Levine, Hurwitz, Tryns, Brautman, Heller, Katz, Schiffman

It would appear from "The Whispering Well" that those folk who think about acquiring wealth, especially if they happen to be Lancashire folk, are headed straight for the merry bow-wows, in other words, the devil. And the neighborhood in which this second play of the repertory season scheduled by the Neighborhood Playhouse, run in conjunction with the Henry Street Settlement, was presented, may be one in which the folks take such things for granted. But the more sophisticated playgoers and residents of other metropolitan districts will hardly swallow the dramatic guff that Mr., Miss or Mrs. F. H. Rose has fashioned into the play now holding forth in this East Side playhouse.

If Daisy Ashford had written "The Whispering Well" at age nine, at which time in her life she is supposed to have written "The Young Visiters," we might now be saying that "The Whispering Well" was a mighty smart play for a child to have written.

Just because Robin o' Tums, or Robert Thompson, as he would be called if he lived in, say, Manchester, got drunk on some mixed Lancashire ale and came home to his wife and children with thoughts of wealth in his more or less ingenuous mind, is no reason why he should fall asleep and dream the turbulent piffery that is thereafter set forth. Not that we're so terribly grown-up that we can't appreciate a good story even though it may deal with people whose lives are not an open book to us. But the idea on which this play is based is so crude, it seems to us, that it sort of tends to prejudice us against some really beautiful passages in the story.

Therefore, the less said about it the better. As a matter of fact, we can hardly conceive of anybody saying very much about "The Whispering Well," unless it is that it is a brave attempt to write a fantasy about simple Lancashire folk and a folk story as a guiding theme.

Whitford Kane gave an unevenly good performance as Robin o' Tums, but Deirdre Doyle, as Malkin, the wife, gave an excellent performance throughout. In her more intensely dramatic moments, she was splendid. Ian Maclaren, as the Stranger-Devil, read his lines with eloquent dignity. Helen Rosenthal, as Mary o' Nebs, a gossiping neighbor with a malicious tongue, looked and acted the part very well. The Tums' children, Syssot and Diccon, were played aptly by Lois Shore, whom we remember for her excellent performance in "The Mob," and Charles Compton.

The stage settings designed by Frank Stout were more than appropriately imaginative, but the staging of the play was a bit amateurish. We know that the Neighborhood Playhouse is capable of much better stagecraft. And, as for the lighting, it was atrocious.

"The Whispering Well" is not entirely lacking in interest, but its fine language and general milieu deserved a better story.

Boost Your Favorite in the N.V.A. Membership Contest

Some of the best known women in the profession are entered in the contest. Five of them will win handsome prizes—maybe more, for in the event of a tie for any of the prizes offered, prizes identical in character with those offered will be given to each of those so tied. *CONTESTANTS ARE URGED TO SEND IN THEIR APPLICATIONS AS SOON AS THEY ARE OBTAINED,* so that proper credit may be given. The special membership campaign committee hopes to make all the awards and have the prizes in the hands of the winners before Christmas, but this will not be possible if applications are held back until the last minute.

Contest Closes at Midnight, Wednesday, December 15

Any applications not in the general office of the N. V. A., 229 West 46th Street, New York City, by that time or before, will not be counted in the contest. *THERE ARE A HUNDRED GOOD REASONS FOR BELONGING TO THE N. V. A. AND NOT ONE GOOD REASON FOR REMAINING OUT.* Men members are urged to help their favorites in the contest—and at the same time prove their loyalty to the organization—by crediting them with applications they obtain. Keep in mind that credit in the contest goes to the lady whose name appears on the application blank as proposer. Only applications for ACTIVE membership will be considered in determining the winners. Each application must be accompanied by $15, covering the initiation fee and six months' dues. *The $1,000 free life insurance,* and *ALL OTHER BENEFITS,* become effective the minute the application is favorably voted on. Following is a list of the women who are entered in the contest. Each of them, at this time, has a good chance to finish among the five winners. Help your favorite!

Anna Mayo	Elizabeth Mayne	Dorothy Dahl	Elizabeth Brice	Mrs. W. E. Browning	Florence Bell	Eleanor Ott
Mrs. Dolly Onri	Valeska Suratt	Mabelle Fonda	Ida Maree Fern	Mary Dorr	Loretta Marks	Josie Flynn
Therese Valerio	Irene Delroy	Rita Greene	June Mills	Marie Fitzgibbon	Mrs. Arthur Tozart	Maud Renair
Mattie Choate	Betty Wager	April Young	Lillian Watson	Pauline Saxon	Alice Percival	Peggy D. Whiffen
Alma Grace	Grace Nelson	Mary J. Meredith	Hazel Harrington	Aileen Stanley	Dolly Kelier	Claudia Preston
Irene Shannon	Mae Kesler	Mae Wilton	Mary Marble	Gracia De Mont	Julia Rooney	Olive Hill
Marie Drennan	Marie McNeil	Cordelia Mac Kinnon	Ethel Felix	Helen Ray Miles	Lura Bennett	Margaret Neville
Bessie Ward	Lillian Mac Kinnon	Marie Nordstrom	Fanchon Wallace	Blanche Creighton	Mrs. B. E. Van	

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Palace—E. & B. Conrad—May Wirth & Co.—Gert Vanderbilt—Kitty Doner & Co.—Patricola & Mason.

Riverside—Chas. F. Semon—T. & K. O'Meara—Mary Haynes & Co.—Geo. Jessels Revue.

Colonial—Marx Bros.—Vinie Daly—Harry L. Mason.

Alhambra—Marshall Montgomery—Lydell & Macy—C. & M. Dunbar—Cantor Steinberg.

Royal—Burns & Frabito—Adelaide & Hughes—Dennis Sis—Euliet.

Hamilton—Stanley.

Jefferson—Bellies Duo—Patricola—Hall & Shapiro—Long Tack Sam.

Broadway—Felix & Fisher—Transfield Sisters—Wayne Marshall Trio—Long Tack Sam—Milt Collins—Rice & Ward—Santley & Norton—Earle Gates & Co.

Coliseum (First Half)—Alf Powell & Co.—Russell & Devitt—Archer & Belford—Kharum—Kranz & La Salle—Lee Kids. (Last Half)—Kuma & Co.—Elkins, Fay & Elkins—Ben Smith—Ed. & Birdie Conrad—Lee Kids.

Regent (First Half)—Elaine Sisters & Held—Frank Sabine & Co.—Ben Smith—Louise Carter & Co.—McKay & Ardine—Bert Earle & Girls. (Last Half)—Alf. Powell & Co.—Russell & DeWitt—Archer & Belford—Kharum—Davis & Darnell—"Pinkie."

BROOKLYN.

Bushwick—Young & April—I. & J. Kaufman—Francis & Kennedy—Al. & Fannie Stedman—John B. Hymer & Co.—Marie Nordstrom—Zardo—Jones & Greenlee—Beatrice Doane.

Orpheum—Musical Hunters—Big City 4—Eddie Foy & Family—Puritana—Kramer & Boyle—Thos. E. Shea. Co.—Innes Bros.

Flatbush—May Kurty & Co.—Harry & Anna Seymour—Hazel Harrington & Co.—Lambert & Ball—Rooney & Ben Revue—Lynch & Zeller.

ALBANY.

Keith's—Hughes Music Duo—Lillian Shaw—Rene Noel & Co.—Yip Yip Yaphanker—3 Bobs.

BUFFALO.

Shea's—Sully & Mack—H. & A. Seymour—Coed Morton—Muldoon, Frank & Bros.—Maryland Singers—Hyams & McIntyre—McRay & Clegg.

BALTIMORE, MARYLAND.

O'Donnell & Blair—Kharum—Larry Harkins & Co.—Josie Heather & Co.—Corrine Tilton Revue—Santley & Norton—The Duttons.

BOSTON.

Keith's—B. & B. Wheeler—Chas. L. Fletcher—Yvette & Co.—Ameta—Alma Chandler—Mme. Basson & Co.

COLUMBUS.

Keith's—Marguerite & Alven—Carney & Rose—Schichtels Mann—Herschel Henlere—Bothwell Browne & Co.—Miller & Mack.

CLEVELAND.

Hippo—Raymond Wilbert—Bernard & Townes—Nash & O'Donnell—Yvette Rugel—Rome & Gaut—Koban Japs.

CINCINNATI.

Keith's—Lorraine & Crawford—Margaret Taylor—Frank Browne—Bert Kenny—Olga Petrova—Swift & Kelly—Howard's Ponies.

DETROIT.

Temple—Evans & Perez—Tony—Adams & Griffith—Zomah—Eva Shirley & Co.—Clifford Wayne Troupe—Gordon & Ford—Lorimer, Hudson & Co.

DAYTON.

Keith's—The Rials—Brown & O'Donnell—Arnold & Lambert—Watts & Hawley—Geo. M. Rosener—In Door Sports—Ryan & Ryan.

ERIE.

Colonial—3 Lees—LaFrance & Kennedy—Leonore Keru—Walter Fishter & Co.—Thomas Saxetette.

GRAND RAPIDS.

Empress—Lohse & Sterling—Janet of France—Wm. Ebs. & Co.—Demarest & Collet—The Vivians.

HAMILTON, CAN.

Lyric—Meredith & Snooze—Claudius & Scarl—Norman—Will J. Ward & Girls—Gibson & Connelll—Great Lester.

INDIANAPOLIS.

Keith's—Valentine & Bell—Margaret Ford—Toney & Norman—Raymond Bond & Co.—Eddie Foyer—Little Cottage—The LeGrohs—Topics of Day.

LOWELL.

Keith's—The DeMacos—Burke & Durkin—Erpzini—Dunbar & Turner—Emerson & Baldwin—Billy Miller & Co.—Geo. & Lilly Garden—Topics of Day.

LOUISVILLE.

Mary Anderson—Robbie Gordone—Polly & Oz—Emma Carus & Co.—Chic Sale—Bronson & Baldwin—Kara—Topics of Day.

MONTREAL.

Princess—Bartram & Saxton—Henry Santry & Band—Kinney & Corrine—Jack Osterman—Densee & Baird—4 Lamey Bros.

OTTAWA.

Dominion—Worden Bros.—Harry Holman & Co.—Bender & Meehan—Ruth Roye—Tighe & Leedum—Princess Wahletka—Topics of Day.

PITTSBURGH.

Davis—Sailor Reilly—Rajah—Hermine Shone & Co.—Billy Arlington & Co.—Morris & Campbell—4 Ortons.

PHILADELPHIA.

Keith's—Berk & Swan—The Sharrocks—Jofessons Iceland—Leo Carrillo—Sheldon & Daly—Mr. & Mrs. J. Barry—Flo Roberts & Co.—Trixie Friganza—Gilletti's Monks—Topics of Day.

PROVIDENCE.

Keith's—Babcock & Dolly—Farrell, Taylor Co.—Fay Marbe—Paul Decker & Co.—Hendrix & Stone—The Cansinos.

PORTLAND.

Keith's—V. & C. Avery—Francis & Hume—Parker Bros.—Fallon & Shirley—B. & J. Creighton—McIntosh & Maids—Topics of Day.

ROCHESTER.

Temple—Fern & Marie—Vera Sabina & Co.—Ed. E. Ford—Mary Marble & Co.—Dolly Kay—Cathedral Singers—Miller & Lyle—Chorton, Jewell & Co.

SYRACUSE.

Keith's—Beth Berri & Co.—H. J. Conley & Co.—Vera Gordon & Co.—Doyce Combs—Van Cleve & Pete—Mel Klee—Flying Mayos—Topics of Day.

TORONTO.

Shea's—Rekoma—Eckert & Moore—A. C. Astor—Margaret Young—Kelly & Pollock—Lunette Sis—Ethel Clifton & Co.—Howard & Clark Revue.

TOLEDO.

Keith's—Pezlard—Scotch Lads & Lassies—Donovan & Lee—Lane & Moran—Lydia Barry—L. Pierpont & Co.—John S. Blondy & Bro.—Topics of Day.

WILMINGTON.

Garrick—Adelaide & Dwyer—Burns & Wilson—Taxie—His Taking Way—Eddie & Earle.

WASHINGTON.

Keith's—Brown & Weston—Lee Children—Ernest Evans & Co.—Bob Hall—Topics of Day.

YOUNGSTOWN.

Hippodrome—Rolls & Royce—On 5th Ave.—Billy Glason—Bessie Remple & Co.—Basil Lynn & Co.—Sybil Vane—Fink's Mules.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Sophie Tucker & Boys—Billy McDermott—Lovenberg Sisters—Challen & Keke—Flo Lewis—The Ford Dancers—I. Wolfe Gilbert—Elsie Williams & Co.—Edward Marshall.

State Lake—Frank Dobson & Co.—Frank Hurst—Toney Grey & Co.—Hall & Colburn—Bassit & Bailey—Lyons & Yosco—Werner, Amoros & Co.—Nora Norinne—Ruth Howell & Co.

Majestic—Valeska Suratt & Co.—Albertina Rasch—Harry Breen—Four Readings—Mr. & Mrs. Norcross—Herbert Brooks & Co.—Kirby, Quinn & Anger—Kennedy & Rooney.

CALGARY.

Orpheum—Lightner & Alex—Elsa Ruegger & Co.—Clayton & Lennie—Wm. Mandell & Co.—Langford & Fredericks—An Artistic Treat—Whitfield & Ireland.

DENVER.

Orpheum—Flirtation—Bobbe & Nelson—5000 a Year—Kellam & O'Dare—Leon Varvara—J. & N. Olms—Lord & Fuller.

DULUTH.

Orpheum—Frank Wilcox & Co.—Jimmy Lucas & Co.—Conroy & Howard—Sidney Phillips—Page & Greene—Selbini & Grovini—De Wolf Girls.

DES MOINES.

Orpheum—Bits & Pieces—Welch, Mealy & Montrose—Billy Shoen—Belle Montrose—4 Harmony Kings—3 Lordons—Dewey & Rogers—Hermine & Shirley.

KANSAS CITY.

Orpheum—Annette Kellerman & Co.—Powers & Wallace—Lord Chester & Co.—Tuck & Clare—Story & Clark—Chas. Henry's Pets.

LOS ANGELES.

Orpheum—Spirit of Mardi Gras—3 Weber Girls—Rae E. Ball & Bro.—Hunting & Francis—Dotson—Royal Gascoignes—Barr Twins—Bert Baker.

LINCOLN.

Orpheum—Musicland—F. & M. Britton—Joe Melvin—Emily Darrell—McCormack & Wallace—De Kock Troupe—Morgan & Kloter.

MINNEAPOLIS.

Orpheum—Wm. Seabury & Co.—Bobby Randall—Jimmy Omalier & Co.—Coley & Jaxon—Elly—Osaki & Taki—Primrose Four.

MEMPHIS.

Orpheum—Bothwell Browne & Girls—The Love Game—Dody & Burnham—Ford & Cunningham—Rose Claire.

MILWAUKEE.

Palace—Under the Apple Tree—Kane & Herman—Dancing Humphreys—Robinson & Pierce—House of David Band—Edna Aug.

Majestic—Rae Samuels—Emma Haig & Co.—V. & E. Stanton—Bert Fitzgibbon—Ramsdells & Deyo—Follow On—Man Off Ice Wagon—The Nagyfys.

NEW ORLEANS.

Orpheum—Solly Ward & Co.—Nellie Nichols—Georgia Campbell & Co.—Lachmann Sisters—Joe Cook—Alexander Bros. & Eve.

OAKLAND.

Orpheum—William Gaxton—Laurel Lee—Two Jesters—Dale & Burch—Magic Glasses—Lucas & Lee—Garcinetti Bros.—Cameron Sisters.

OMAHA.

Orpheum—Harry Fox & Co.—Mullen & Francis—Rose & Moon—Imhof, Conn & Corinne—Reed & Tucker—J. & E. Mitchell—Grace Nelson.

PORTLAND.

Orpheum—Barnes & Freeman—Ward & Dooley—Herbert Clifton—Ames & Winthrop—B. & L. Walton—Edith Claspar & Boys—Pistel & Johnson.

SACRAMENTO & FRESNO.

Orpheum—Kitty Gordon & Co.—Jack Wilson—McCormick & Irving—Chas. Wilson—Murphy & White—Hubert Dyer & Co.

SALT LAKE CITY.

Orpheum—Varieties of 1920—Leipsig—Glenn & Jenkins—Guy Weadick & Co.—Sabbott & Brooks—Willie Hale & Co.—Claud & Marion.

SAN FRANCISCO.

Orpheum—Victor Moore & Co.—Hello Husband—Dancing Kennedys—Gosler & Lusby—Petty Reat & Bros.—Olson & Johnson—Jack La Vier—Mme. Doree's Operalogue.

SIOUX CITY.

Orpheum—McFarland Sisters—Adler & Dunbar—La Graciosa—Wastiska & Understudy—Healy & Cross—Wallace Clarke & Co.—Holmes & La Vere—Johnny Burke—McLallen & Carson—Moonlight.

ST. PAUL.

Orpheum—C. & F. Usher—Sheila Terry & Co.—Carlton & Bailey—Neal Abel—Stanley & Birnes—The Briants—J. Ros. Johnson & Co.

SEATTLE.

Orpheum—Owen McGiveney—Emily Ann Wellman—Roy & Arthur—Oscar Lorraine—Price & Bernie—Anger & Packer—Lillian's Dogs.

ST. LOUIS.

Orpheum—Singerus Midgets—Pilcer & Douglas—Oliver & Olp—Stuart Barnes—Frances Kennedy—Neapolitan Duo—Mr. & Mrs. G. Wilde.

Rialto—Blossom Seeley & Boys—Dainty Marie—Moonlight—Rhinehart & Duff—Bartholdi's Birds—Grace De Mar.

VANCOUVER.

Orpheum—Hackett & Delmar—Joe Towle—Fenton & Fields—Tracey & McBride—Dunbar's Darkies—Lucy Gillette—Three Regals.

WINNIPEG.

Orpheum—Geo. McFarlane—Lane & Harper—6 Kirksmith Sisters—Swor Bros.—Johnson, Baker & John—Frances Pritchard & Co.—Breakaway Barlows.

F. F. PROCTOR

NEW YORK CITY.

Week of Dec. 6

81st Street—Adelaide & Hughes—Amme & Stephens—Al & F. Speadman—Camilla's Birds—Diamond & Brennan—Anderson & Graves.

Fifth Ave. (First Half)—Battling Nelson—Doley & Stoley—Princess Nai Tai—Not Yet Marie—Larry Reilly Co.—Five Famous Lloyds—Davis & Damerel—Thomas Smith Co. (Second Half)—Reckless Eve—Lowery & Prince—Thornton Flynn Co.—Gillis Troupe—Vie Quinn Co.—Bernard & Garry.

Harlem Opera House (First Half)—A. Robins—Francis & Cameron—Lowry & Prince—Byron & Langdon—Yes My Dear. (Second Half)—Kenneth Casey—Battling Nelson.

23d Street (First Half)—Frazer Prince—Aileen Bronson—Dahl & McCarthy—Raymo & Rogers—Perton Sue Kelton. (Second Half)—Leigh Delaceh—Sharracks—Cap. Anson Daughter—Senator F. Murphy—Martin & Goodwin.

125th St. (First Half)—Cliff Green, Clark & Verdi—Vie Quinn—Pique & Fellows—Three Delsey Girls. (Last Half)—Corinne & Williams—Not Yet Marie—Cevini Troupe—May Hill.

58th St. (First Half)—Leighton's Revue—Morris & Daly—Sealo—John Geirger—Johnny Ford—Bandit—Harper & Blank. (Last Half)—Jean La-Cross—Irving & Banks—Hufford & Mercy—Larry Reilly—Toonerville Tooters—Loner Girls—James B. Carson.

MT. VERNON.

(First Half)—Arthur & Leahbeck—Dixie 4—William & Gordon Dooley—Stewart & Moore—Sully Horton. (Last Half)—Tom Smith & Co.—Del Roland—John Geirger—Morland Sisters.

YONKERS.

(First Half)—Elkins Fay & Elkins—Norton & Flynn—Reckless Eve—Hufford & Merry—Gillis Troupe. (Last Half)—Cranz & Lasalle—Leightons—Sealo—Bandit—Bernard & West—Macart & Mason.

BROOKLYN.

Greenpoint (First Half)—Cevene Troupe—Corinne Williams—Demorest Doll—Joe Bennett—Josie Rooney Co. (Last Half)—Tom & Addie Lee—Dooley & Story.

Hendersons (First Half)—Julia Edwards—Sisio & Blake—Nat Jerome Co.—Walters & Walters—Boyd & Rudac. (Last Half)—Fredericks & Wilson—Antler Trio—Clark & Verdi.

ALTOONA.

(First Half)—Jossie & Ossie—Lamart Bros.—Bessie Wynn—Clayton & Edwards—Adelphus Co. (Last Half)—Aerial St. Onges—Flaherty & Stoney—Leonard & Whitney—Hair & Levere—Ziegler Sisters & Band.

ALLENTOWN.

(First Half)—Winkle & Dean—Four Aarons—Christie & Bennett—Kilties Band. (Last Half)—Brown & Demont—Ashley & Dietrich—Bennett & Lee—Kiltie Band.

ALBANY.

(First Half)—Frank Wilson—J. Jonnie Fields—Lucy Brush—Maryland Singers. (Last Half)—Amanda Gilbert—Honey Boy Minstrel.

AUBURN.

(First Half)—Oklahoma 4—3 Rounders—McCart & Bradford—Fred Elliott—Wah Leaka—Tuscano Bros. (Last Half)—Jack McDermot—Grazer & Lawlor—Coogan & Casey—Wah Let Ka.

BINGHAMTON.

(First Half)—Francini Bros.—McCormack & Regay—Tommy Allen—Lew Leonard—Walter Manthey Co.—Marie Fitzgibbon—Betts Seals. (Last Half)—Herskind—Shields & Ogle—Hamilton & Barnes—The Camerons—The Volunteers—The Clown Seal.

BRISTOL.

Nepela—Marvel & May—Ross & Ashton—Kupie Girls—Major Doye—Chung Hwa Four

CANTON.

Marr & Dwyer Girls—Hall & Brown—Geo. S. Fredericks Co.—Jim McWilliams—Chas. McGowds Co.

CHESTER.

(First Half)—3 Victors—Mack & Dean—Mabel Burke Co.—Montgomery Allen—Dotie Claire. (Last Half)—Oyeda Bros.—Southern Four—Russ Leddy—Nestor & Haynes—Lew Ross Co.

CLARKSBURG.

(First Half)—Hughes & Moore—Johnny Small Sisters—Shriner & Fitzsimmons—Bert Melrose. (Last Half)—Valde Co.—Lang & Long—Leonard & Poray—Carl Statzer & Co.

CORTLAND.

Francini Bros.—Mack & Reading—Jim & Irene Marlyn.

ELIZABETH.

(First Half)—Mimic World—Jack Duffy—Jean Southern—Jean Adair Co.—Jones & Johnson—Herbert Cartiwell Co.—Louis & Mitchell. (Last Half)—Arthur & Ledell—Edna Bennett.

ELMIRA.

(First Half)—Robert & Robert—Mack & Reading—4 Volunteers—Rita Goud. (Last Half)—Walter Manthey—Mack & Earl—Marie Fitzgibbon—Betts Seals.

EASTON.

(First Half)—Brown & Dement—Vuet Stoddard—Ashley & Dietrich—Bennett & Lee—J. C. Mack Co. (Last Half)—Winkle & Dean—J. C. Mack Co.—Christie & Bennett—Four Aarons.

GLENS FALLS.

Curtis & Fitzgerald—Lucy Brush—Howard Smith—Fenwick Girls—Niko Japs.

GLOVERSVILLE.

(First Half)—The Crawfords—Joe Armstrong—When Dreams Come True. (Last Half)—DeLyte Girls—Faden Trio—Tony & George.

GENEVA.

(First Half)—Felbe & Griffin—Tony & George—Faden Trio. (Last Half)—The Crawford—Lew Leonard—Yachting.

GREENFIELD.

Victoria—Hughes & Merritt—Wardell Bros.—Rose Berry—Jennier Bros.

HARRISBURG.

(First Half)—Aerial St. Onges—Flaherty & Stoney—Leonard & Whitney—Haig & Lavere—Ziegler's Band. (Last Half)—Jossie & Ossie—LaMert Bros.—Bessie Wynn—Clayton & Edwards—Adelphus Co.

ITHACA.

Robert & Robert—McCormack & Regay—Rita Gould—Tommy Allen Co.

JAMESTOWN.

(First Half)—Mack & Earl—Fred & Marjorie Dale—Ferro & Coulter—What Love Will Do. (Last Half)—Louis & Fred. Berkof—Tyler & Crollius—Morley & Mack—James Grady & Co.

JOHNSTOWN.

Pittsburgh—3 Lees—Overhalt & Young—Tomas Saxo 4—John Wangle.

JOHNSTOWN.

Pittsburgh—Ford & Huett—Burke, Walsh & Nana—Reed & Blake—Bob Sherwood—Sayaha.

KEARNY.

Boe Peep & J. Horner—Ed. & G. Guhl—Carmon & Jannay.

LANCASTER.

(First Half)—Oyeda Japs—Anderson & Goine—Denny & Barry—Ed. & Birdie Conrad. (Last Half)—Walsh & Leonard—Mabel Burke Co.—Grindel & Este—Chou Ling Hee Troupe.

MONTREAL.

Young & April—3 Rianos—8 Blue Devils—El Cleve.

McKEESPORT.

(First Half)—Burnett Sisters—Pingree & Dwyer—Harry & Ruth Sullivan—Cushing & Davis—Hazel Green & Co. (Last Half)—El Cota—Ray & Courtney—Quixey 4.

MIDDLETOWN.

Julia Edwards—Al. Wilson—McCarthy & Stenard.

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BAYES and SIMONS

NOW I LAY ME DOWN TO SLEEP
A NEW LULLABY
by
MITCHELL *and* MEYER

JAPANESE SANDMAN
A HIGH CLASS BALLAD
by
WHITING and EGAN

I WANT TO BE THE LEADER, OF THE BAND
A NEW FAST SONG BY THE BOYS WHO ALWAYS WRITE 'EM
GUMBLE *and* YELLEN

SPRINGTIME
ANATOL FRIEDLAND'S BEAUTIFUL NEW BALLAD
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FRIEDLAND – KAHN – BLOOM

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NEW ACTS AND REAPPEARANCES

(Continued from Page 12 and on 28-32)

KITTY, TED & ROSE DONER

Theatre—*Palace.*
Style—*Dance novelty.*
Time—*Twenty-three minutes.*
Setting—*Special, four.*

Kitty Doner, her brother Ted and Sister Rose are offering a novelty dance creation that should find itself among the classics of vaudeville dancing acts. Costuming, arrangement, variety, all are there, and wonderfully well blended too.

The act opens with an introductory number, rendered by Ted, in which he describes how they came to do the act. Then Rose and Kitty are introduced, the latter, as usual, attired as a male. A fast number is then sung and they conclude the number with a triple dance in which the concerted movements of the trio make a pretty picture.

The second is a song and dance solo by Ted in which he introduced the steps that brought recognition to him as a distinctive dancer. This is followed by a number in which Rose and Kitty participate, the former as one of the innumerable women who throng the night life of Broadway, and the latter enacting the part of a prospective victim, blue blooded but broke. The lines are good and the dance and pantomime included touches it off effectively.

Then comes another number by Ted and Rose, as two inhabitants of the romantic, gallant Colonial age, followed by a snappy jazz number by Kitty in full dress.

Eddie Moran, who fulfilled the role of accompanist at the piano, then announced a "Bowery tough" number by Ted and Kitty, patterned on a like number introduced at Tony Pastor's by their mother and father some twenty-five years ago and done in the same clothes their parents wore. The number that followed is a gem, funny, full of pep and away from the usual "Bowery" number.

An oriental novelty by Rose, introducing a difficult split that was a sensation, follows and the act concludes with an oriental number, sung by Kitty and followed with a breath taking dance by Kitty and Ted.

It must be said for this act that it possesses novelty, speed, distinctiveness and careful staging. All concerned work whole heartedly to put it over and their efforts are more than successful. The act does not for a moment lag and never does the interest diminish. Some of the numbers are reminiscent of Kitty's old act. We refer to the "vamp" number and the oriental finish, because the same costume is worn by Kitty. To extoll the abilities of the trio as dancers would be like offering nectar to the gods. Nothing that could be said would add to the already innumerable words of praise spoken of them. S. K.

WM. LE MAIRE & CO.

Theatre—*Proctor's 125th St.*
Style—*Black-face.*
Time—*Sixteen minutes.*
Setting—*In three, special.*

About two years ago, Will Le Maire appeared on all the big time bills with this act, under the billing of Le Maire and Hayes, who were then considered the funniest black-face turn to be seen in town. Le Maire is now back again, working with Jack Goodall and billed as "and company" at this house, with the same turn. Considering that Goodall is new to the turn, he certainly deserves credit for his excellent work in the act.

The act remains practically the same as it was when done by Le Maire and Hayes, even in its power to get laughs. There are a few new lines put in here and there. A young woman assists them capably. A stage hand is also used for a cop, and, at this house, certainly looks, as Le Maire said, "more like a messenger boy than a cop."

The act was a riot two season's ago. There is no reason why it shouldn't repeat. G. J. H.

HARRY ROSE

Theatre—*Audubon.*
Style—*"Nut" comedian.*
Time—*About fifteen minutes.*
Setting—*In one.*

Harry Rose is new to New York. But ask anyone who was in Chicago a year or two ago about him and you'll find that he is well known in that section. For quite a long time, Rose was the big drawing card at the Winter Garden in the Windy City, and, later, transferred his affections, ability and followers, to the Eidelweiss Gardens.

Harry Rose is clever, very much so. But one trouble with Harry Rose is, that he knows it. He just spreads the atmosphere around all through his act. He is a new type of "nut" comedian, and, if he manages to keep wearing the same size of hat, it won't be long before he will be a sensation in this town. He has a great appearance, a dandy voice and an original style of delivery.

One can't compare his style of work with Eddie Cantor's, but something about him makes one feel that here is the chap who is going to give Cantor a tough run for popularity.

Rose has some of the funniest bits we've seen in a long time. He needs all the nerve he has to put them over. In fact, few persons could do the bits he does and get away with them. His parody on the "Shirt Tales of Hoffmann" is a scream. His drama burlesque, with all the props, is a riot. And he has one thing that Cantor hasn't. He doesn't have to depend on a two-four song and a suggestive catch-line to get his numbers over. He has a voice, and, after singing several nut songs, rendered a ballad excellently. It's on ballads that Cantor falls down.

At present, Rose has just the right amount of conceit or self-confidence, whichever you chose to call it, to keep his act right. But, if he ever allows it to grow—lights out!

Big time or small time, Rose will be a riot, as he is at present. G. J. H.

"CHEER UP"

Theatre—*Metropolitan.*
Style—*Girl act.*
Time—*Twenty minutes.*
Setting—*Special.*

"Cheer Up" is stamped as a girl act from the very first line spoken, but, contrary to expectation, proves a very mediocre offering, despite the presence of five girls and the absence of clothes.

The one man in the act, who plays juvenile, comedian and dancing partner, all in one, tries hard enough to fill all three position, but, evidently, it is beyond his power. The act opens with this man singing a number in which he tells the audience that he is Doctor Cheer, and that he has some remedies for the blues. Inevitably, he introduces four of the girls as "Dance," "Wine," "Woman," and "Song," and the girls sing a number in which they promise to cheer you up, etc., aided by many wild motions of the hands and feet. The comedienne in turn then makes her appearance and she and the man have a few mildly amusing moments. This girl evidenced possibilities of development as a "tough" comedienne, but, as a singer and dancer, her efforts do not seem at all appropriate. A few more girlie numbers, each succeeding one more scantily clothed than its predecessor, and a "jazz" dance number, conspicuous on account of the abundance of noise, conclude the act.

Somebody has been inveigled into putting time and money into this offering and has miscast it. The act itself would be a good one, for it has many bright spots, but it seems the folks in it don't belong. Of the girls, only two had shapes worth thinking about. If the turn were recast and people who fitted the requirements put in it, perhaps it would prove an entirely different sort of act. S. K.

ORCHESTRA NEWS

SONGWRITERS' SOCIETY NAMED

The recently organized song writers' society has been officially named The Composers and Lyric Writers Protective League of America. The dues of the organization are to be $10 per year and an initiation fee of $5 is to be charged.

Any writer who has a published number to his credit which has sold 20,000 copies or more is eligible for membership. The first thing upon which the new organization is working is a standard contract form for all writers and publishers. This, it is believed, will be ready to submit to the next meeting and will be voted on.

The contract decided upon will be submitted to publishers, and is to be the only one which the writers will accept for their works. It will, it is said, be something of a novelty in the publishing contract form, being entirely away from the contract now commonly in use, and will provide a much more substantial income for the writers.

WILL DIRECT FRISCO ORCHESTRA

OAKLAND, Cal., Dec. 4.—Eddie Horton, former orchestra leader at the Arcadia dance hall, will probably be conductor of the orchestra at the California Theatre in San Francisco, according to report here. He was succeeded by Oscar Young, a local musician, who has recently had charge of a dance orchestra in Havana, Cuba. Horton conducted the California orchestra before he came to Arcadia.

PRYOR TO PLAY AT LUNA PARK

Arthur Prior who, with his band, has for years been the big attraction at Asbury Park, will not be at the beach next season. He has signed a contract to play at Luna Park, where he will open on May 15 and remain the entire season. Pryor is now at Miama, Fla., where he will be until April 4, returning to New York in time to open the Coney Island park.

LONG TRIP FOR ORCHESTRATION

Fred Wittstein, the New Haven leader, made a special trip to New York one day last week in order to get an orchestration of the new Paul Whiteman song, "I Never Knew." Wittstein had an engagement for the evening at which it was specially requested that he play the Whiteman number, and in order to make sure that he had the music on hand, made the trip.

LEO REISMAN IN NEW YORK

Leo Reisman, leader of the Brunswick Hotel orchestra of Boston, Mass., makes a trip to New York every week end. Reisman, who has the crack orchestra of Boston, comes to New York, hears everything new in the way of music and orchestra, gets ideas and applies them in connection with his musical work in Boston.

ABERGH AT THE STATLER

Seth Abergh, leader of the Statler Hotel orchestra, of St. Louis, Mo., has an organization which ranks high among St. Louis' many orchestras. In addition to his hotel work, Abergh also plays for many of the big St. Louis social affairs.

HAS SIX ORCHESTRAS

Ivan Francisci, leader of the Hotel Cleveland orchestra, has, in addition to the orchestra which plays nightly at the big Ohio hotel, five other organizations, every one of which is busy practically every night of the week.

PERFECT AT THE OLD MILL

George E. Perfect is now leader of the orchestra at the Old Mill, the vaudeville house at Dallas, Texas. He is also band master of the big eighty-five piece Shriners' band of Dallas.

JOHN REHAUSER HAS A SON

John Heustis Rehauser is a recent addition to the family of John W. Rehauser, the band and orchestra leader.

FRANCE WANTS LEADERS

There is a big opening for American orchestra leaders in France as Yankee tunes and novelty orchestras are all the rage in that country. The French are wildly enthusiastic over the marked rhythm of the American tunes and the few Yankee orchestras that are now in France are a sensation.

French musicians are as good as any in the world but it seems to need the inspiration of an American leader to get the rhythmic effects from an American tune.

YOUNG AT THE ARCADIA

OAKLAND, Cal., Dec. 6.—Oscar Young is the new orchestra leader at the Arcadia Dancing Pavilion, a $500,000 dance hall opened here a short time ago. The dance hall started with Paul Ash as leader, but he left to lead the Ye Liberty Theatre orchestra. Young is a native of Alameda, Cal., but comes here from an engagement in Havana, Cuba.

"JAZZ-O-MANIACS" TOURING

The "Jazz-o-Maniacs" is the name of a new novelty musical organization which is now touring the South playing for dances, clubs and other entertainments. P. De Journal, formerly in vaudeville under the name of Jack Stanley, is owner and manager of the orchestra, which plans to remain in the South and Southwest during the entire winter.

BOK AN ORCHESTRA LOVER

Edward Bok, formerly editor of the Ladies' Home Journal, is a great orchestra lover and is one of the greatest philanthropic music lovers in the United States. In the past four years Mr. Bok has donated a quarter of a million dollars to the Philadelphia orchestra alone, to say nothing of many gifts to other musical organizations.

KLEIN AT HOTEL STATLER

Jules Klein is the conductor of the Detroit, Mich., Hotel Statler orchestra, which is one of the best in the entire city. Statler, who plays everything from the lightest compositions to the classics, is making a feature of the better class of music which he states pleases his patrons better than any other type.

GOOD MUSIC ON ROOF

Mury M. Apreda at the Strand Theatre Roof is furnishing some exceptionally good music for the patrons of that resort. His orchestra is composed of excellent musicians and his repertoire is carefully selected and well rehearsed before playing.

PRICE TO REPEAT FOX TOUR

Georgie Price will close a seven week's booking of the Fox time at the Bedford theatre on Sunday, after playing a full week in each house. He is to repeat the entire circuit on the same contract his present tour was arranged for.

LEADER OPENS MUSIC STORE

Duke Yellman, formerly musical director at the Baltimore Hotel, Kansas City, Mo., has opened a music store in that city. His is the first exclusively sheet music store in the city, and at present is doing a remarkably fine business.

VERSATILE SEXTETTE BACK

The novelty orchestra, called the "Versatile Sexette," are back in New York after a long engagement at the Marigold Gardens, Chicago. They expect to go into one of the big Broadway hotels for the winter season.

WITTSTEIN BOOKING DATES

Fred Wittstein, the Yale College leader, is booking dates for his orchestra through the East.

SIGNED FOR FIVE YEARS. WHY?

EDDIE "BOZO" FOX

Versatile tramp comedian. All this week at the Olympic Theatre, New York. Come down and enjoy lots of good laughs.

Featured With "SWEET SWEETIE GIRLS"

STARS OF BURLESQUE

JACK CALLAHAN — WITH GOLDEN CROOKS
MYSTERIOUS TRAMP — PRINCIPAL COMEDIAN

FIRST SEASON IN BURLESQUE WATCH ME — **JOE YOUNG** — DOING COMEDY WITH SWEET SWEETIE GIRLS

JUVENILE AND NUMBER PRODUCER — DIRECTION IKE WEBER — **EDDIE LLOYD** — KEEPING OUT OF TROUBLE WITH BATHING BEAUTIES

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CHIEF MISCHIEF MAKER SKATING AROUND AMERICAN CIRCUIT — **FRED REEB** — Principal Comedian Eddie and Tom Sullivan's "Mischief Makers"

HEBREW COMEDIAN DOING FINE WITH — **JACK LA MONT** — BERNSTEIN AND GALLAGHER'S BATHING BEAUTIES

HAVEN'T A MINUTE TO MYSELF WITH — **JIM HORTON** — ROSE SYDELL'S LONDON BELLES THIS SEASON. GET ME?

PRINCIPAL COMEDIAN — DIRECTION IKE WEBER — **HERBIE GLASS** — WITH SOCIAL FOLLIES

TWO GOOD MEN — ONE CUTE LITTLE GIRL — ANDY JOHN **FRANCIS-ROSS AND** HELEN **DUROSS** — WITH BOSTONIANS — DIRECTION IKE WEBER

DANCING INGENUE AND JUVENILE — TINA **GLENN** AND **RICHARDS** JACK — WITH BOSTONIANS — DIRECTION PAULINE COOKE

PRIMA DONNA OF CLASS SINGS IN SEVEN DIFFERENT LANGUAGES — **Lucille Rogers** — AT NATIONAL WINTER GARDEN VOICE PERSONALITY AND LOOKS

PRIMA DONNA CABARET GIRLS — **Ethyle McDonald** — FIRST TIME IN EAST

"WHIRL OF MIRTH" HAS COMEDY, GIRLS AND PRODUCTION

Issy Weingarden did not spare any expense when he staged his "Whirl of Mirth" show, seen at the Star last week. It is one of the best productions from a scenic and electrical, as well as costume standpoint, we have seen at this house this season, and compares favorably with many on the Columbia Circuit.

It has pretty girls in the chorus who can dance, the producer getting away from the regular one, two, three, four idea in several of the numbers and the girls doing real stepping. They sing well also and seem to have their whole heart and soul in the work. They have been costumed in beautiful dresses of many changes.

There is a good cast of principals headed by Al Ferris, a fast comedian doing an eccentric Dutch. He is a very hard worker and an amusing sort of chap, who uses a good dialect and not too much makeup. He was assisted in the comedy by Eddie Hill, former juvenile, now doing an eccentric part different than any seen at the Star this season. Hill, who has gained in weight since we saw him last, uses a white and red makeup on his nose and chin. It's the first time we have seen him in this line of work and he is doing well.

Neil Shaffner, a new straight man to us, caught on early in the show, by the style he has of "feeding" a comedian and his neat appearance. He wears a classy wardrobe and handles himself in fine shape.

Joe Lyons has returned to show business after two years' absence in Northern Canada regaining his health. He has entirely recovered and never looked better. He has gained considerably in weight and really looks great. One would hardly think he had been ill so long. He is also doing straight and the manner in which he read his lines and worked in the bits, showed him in his old time form. He dresses his part neat and classy.

Ruth Addington, a good looking prima donna, with personality that reached far out over the footlights, was in good voice last Thursday night and rendered her numbers very pleasantly. She was in a number of bits and did well. Her costumes are costly and well selected for her style. She was successful in all she did.

Anna Rose, a hard working soubrette, put no end of "pep" into her numbers, which were generously applauded. She is a lively little girl who is all action when on the stage. She wears pretty dresses.

Mabel White, an attractive looking blonde, is also a soubrette who can put over numbers. She dances, as well as sings, and was well received in all she did. Her dresses are dainty and pleasing to the eye.

Margarette Bessio was a good type as the wife of one of the comedians, doing a sort of suffrage role, and carrying the part out well. She has both a good singing and talking voice.

The "Flower stand" bit started the comedy part of the programme off with Ferris, Hill and Shaffner appearing in it.

The "slap in the face" bit appealed to the audience from an amusing standpoint, as it was done by Ferris, Hill and Lyons.

A good "syncopated" bit was offered by Ferris, Hill, Lyons and the Misses Addington, Rose and White, going over well.

Vera Esburger, in a singing specialty in one, did nicely.

The "robbery" bit pleased as it was given by Ferris, Hill and Shaffner.

The "bomb" had plenty of action, being done by Ferris, Hill, Lyons, Shaffner and the Misses Rose, White and Bessio.

Ferris and Schaffner scored in a comedy talking act in one, which proved most amusing.

The battleship scene in which a submarine, battleship, torpedo-boat and airship were engaged in battle on the high seas at night, was one of the best scenes we have seen in any burlesque show so far. The mechanical and light effects were in perfect working order and the scene went over finely. It was appreciated by a crowded house who vented their feeling by long and loud applause.

Hill and Rose next offered their singing and talking act which was well received. Hill cleaned up for the act. Miss Rose wore a beautiful gown.

The "table" bit was liked as Ferris, Shaffner, Lyons and the Misses White and Rose did it.

Miss Addington sang well in her specialty and put it over well.

The "flirtation" bit pleased. Ferris, Hill and Miss White did it.

Bessio and Delores were most successful in their singing and aerial web spinning act. Miss Bessio sang, while Miss Delores did all sorts of stunts and tricks on the ribbon suspended in the air. It's a fine act for burlesque and a novelty. It went over big.

Carl Dellarto, in a novelty violin act, was well received. He plays the instrument, resting on his knees, very well. He is using a makeup similar to that used by Ferris.

The "doping the wine" bit was amusing as offered by Ferris, Hill, Lyons, Schaffner and the Misses Addington, White and Bessio.

Miss Bessio's singing specialty more than pleased.

There were several more bits and specialties that proved worth seeing and were received with favor by the audience.

The "Whirl of Mirth" is a pleasing entertainment. It has plenty of comedy, good bits, fine productions, pretty girls and was well liked at the Star. SID.

BURLESQUE NEWS

(Continued from Another Page)

WON'T PLAY FREEPORT

The American Circuit shows will not play Freeport. Arrangements were under way to play "The Broadway Belles" and "Social Follies" for one night there after Newark, but they fell through.

Jean Bedini, who has the house, wanted the shows for Wednesday night, but the circuit wanted Tuesday night as the shows had to play Reading Thursday and open at the matinee. They could not get out of New York until seven o'clock in the morning if they played Freeport Wednesday night and would be compelled to loose the matinee in Reading.

Bedini has boxing contests at his theatre Tuesday nights.

BURTON CARR REMAINS

Burton Carr did not close with "The Broadway Belles" last week, satisfactory arrangements being made for him to stay with the show the rest of the season.

EARL KERNS CLOSING

Earl Kerns will close with "The Broadway Belles" in Trenton Saturday night. Ed. Johnson, originally cast for the part, will open Monday in Philadelphia.

Burlesque Performers and Managers, Attention!

We are now going to press for our CHRISTMAS NUMBER. The Clipper led them all last season by a big margin and will do it again this year. You can't afford not to be represented in it.

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SID RANKIN

STARS OF BURLESQUE

INGENUE **MYRTLE ANDREWS** BROADWAY BELLES

AUSTRALIAN SONGSTRESS PRIMA DONNA **LILLIAN ROCKLEY** PAT WHITE GAIETY GIRLS

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WITH BARNEY GERARD'S "FOLLIES OF THE DAY" MATTY **WHITE AND ULIS** AL "IN A LEAGUE OF SONGS AND SMILES"

VERSATILE SOUBRETTE AND MARGY **MYERS and KNISE** NETTIE INGENUE THE WHISTLING GIRL

TID BITS OF 1920 Direction—IKE WEBER

YARD AND A HALF OF SPEED **WEE MARY McPHERSON** SOUBRETTE MONTE CARLO GIRLS

B. F. KEITH'S RIVERSIDE, THIS WEEK, DEC. 6

MATTYLEE LIPPARD

In SONGS AS WAS AND AS IS with DAVE DILLON at Piano

Direction—FRANK EVANS

A SONG THAT'S DIFFERENT

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IN A SMART PRODUCTION

BUSHWICK THEATRE This Week

Direction HARRY WEBER

—PRODUCTION MANAGERS TAKE NOTICE—

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from Page 17)

Art Penny Seven-Syneo Knights closed in Oakland, Cal., last week.

Billy Mann has returned to vaudeville, offering a blackface single act.

L. S. Garland has been appointed manager of the Holman Theatre, Montreal.

Izetta has acepted a tour of the B. F. Keith Western Circuit, opening this week in Indiana.

W. J. Maloney, of the Four Miles, left that act in Oakland last week and is to go into pictures.

Maurice Samuels will portray an Italian character next week at the McVickers Theatre, Chicago.

Pauline Saxton and her sister have accepted a W. V. M. A. tour, opening at Oklahoma City, Okla.

Hays and **Lloyd** have been routed for a tour of the W. V. M. A. time, opening in southern territory.

Marshall and **Engel** have deserted the cabaret lights and have re-entered vaudeville as a "sister team."

Thomas Boyd has been engaged as musical director of the new Loew State Theatre in Stockton, California.

The Strauss Twins have been routed for a tour of southern time through Max Richards of the W. V. M. A.

Charles Klotz has joined the cast of "Floradora," opening in the juvenile role in Toronto on December 20th.

Prince and **Bell** opened with a new act, written by Jack Lait, at the Midway Theatre, Chicago, early last week.

Josephine Kernan, last seen with **Harry Miller's Revue,** has been engaged for the new cast of **Harry Carroll's** "Varieties."

Harry Ellis, playing the W. V. M. A. time, was held over for the entire week of Nov. 29 at Erber's Theatre, East St. Louis.

Naoma McIntyre has left the **Corrine Tilton** Revue and is now in the **Santos** and **Hayes** act, which opened out of town this week.

Gene Green, former Chicago favorite coon song singer, is making a tour of houses booked by **Sam Kahl,** of the W. V. M. A.

Denny, Dock and **Dolly,** two men and a woman, will try out a new act in one of the Chicago houses within a short time.

Paul O'Neill, recently featured with **Beth Berri,** in her dancing act, left the act last week to go into a Broadway production.

Sammy Lee opened his new act, billed as "Sammy Lee and Girls" at Proctor's Portchester theatre during the last half of last week.

Judge John P. McGoorty, president of the American Theatrical Hospital Association, Chicago, has left the circuit court to take up a private practise.

Ralph T. Kettering, fully recovered, has returned from Florida and has resumed his duties in the publicity department of the Jones, Linick and Schaefer circuit.

Julia E. Shaw, dramatic actress, who has been absent from the stage for the past two years, is to return about the first of the year in a new production now being rehearsed.

Margaret Wycherly has joined the cast of **St. John Ervine's** "Mixed Marriage," which will be presented at the Bramhall Playhouse on December 14 by **Augustin Duncan** and **Rollo Peters.**

Ray Midgely is staging a new number for **Marie Wells** in the "Hello Lester" company and is also making arrangements to stage several Broadway productions to open after the first of the year.

Charlotte Julia Semon, daughter of Mr. and Mrs. **Marty Semon,** of the "Bowery Burlesquers," celebrated her second birthday last Sunday at a party given her by her parents and members of the company.

Lillian Yago, Mary Richards, George Cassellberry, Paul Leyssaco and **Lionel Hogart** will be members of the cast of "Sacrifice" and "The Post Office," the **Tagore** plays to be given at the Garrick Theatre.

Alexander Weiss, owner of the Winter Garden Cabaret, Chicago, has purchased from the University of Chicago, for a price said to be $225,000, a piece of property which includes the Monte Cucco Restaurant on Wabash avenue.

Griff Williams, manager of the "Captain and the Kids" Company, was taken suddenly ill while the show was playing Pottstown, Pa., last week and returned to New York. He is at the Hotel America, under the care of Dr. Spitzer.

MARTINI & SINAI

Added Attraction with the "Parisian Whirl"

DIRECTION HARRY BESTRY

BURLESQUE NEWS

(Continued from Pages 14 and 25)

MATT KOLB PUTS ON SHOW EXACTLY SUITED FOR STOCK

Matt Kolb's first show at Minsky Brothers' National Winter Garden last week was a big success. He has injected a lot of "pep" into the players at this house and had the show running at high speed Tuesday afternoon. He staged a number of bits, some new to the patrons of this house and they all contained plenty of comedy while the comedians put them over in fine shape.

The first part had five scenes and the burlesque three. The scenery was bright and had good color effects.

The comedy was taken care of by Jack Shargel, Frank Mackay and Harry Seyon, Shargel doing Hebrew, Mackay eccentric Dutch and Seyon Irish, all working fast and getting laughs in every scene.

James X. Francis did straight, and he and Phil Golden, a young juvenile, took care of their parts well.

Lucille Rogers, the prima donna, did not appear that afternoon, due to the fact that she was suffering with a severe cold. Her singing was missed.

Maybelle, looking well, had four numbers which she delivered in her usual clever way. She was also in most of the bits and gave an excellent account of herself.

Babe Wellington handled her numbers in fine shape, putting them over with no end of speed. She, too, showed up well in the bits and scenes.

Several other principal women were out on account of illness and Kolb was compelled to put some of the girls from the chorus in a few of the bits.

The Nay Brothers, colored jazz band, did a specialty in the first part and went over big.

Mlle. Fifi, another extra feature, appeared down near the close of the show and was well received.

The girls in the chorus worked hard in their numbers and looked well from the front.

If Kolb continues to give shows such as these, he will do well. They liked his first offering, but they couldn't help themselves, as it was just suited for a stock house.

SID.

GOING TO EUROPE

Mr. and Mrs. William Davis of the "Social Follies," will sail for Europe in May, shorty after the show closes.

They will visit London, Paris and Berlin. It will be a business trip.

THIS WEEK'S SPECIAL

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Want Carpenter that can play Bit. Want Musical Director. Pianist—union man. Want Chorus Girls. Thirty Dollars. Address ROBT. GORDON, mgr., care of LYCEUM THEATRE, PATERSON, N. J.

MURRAY DAUE

HOWARD AND HOFFMAN

JUST US TOO?

BOOKED ENTIRE LOEW CIRCUIT Direction—JACK POTSDAM

LONDON BELLES DOES $6,340

HARTFORD, Conn., Nov. 29.—Rose Sydell's London Belles broke the season's burlesque record at the Grand Theatre, this city, last week, doing a gross of $6,340. —*New York Clipper, Dec.* 1.

Book by JAMES MADISON

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TRAMP COMEDIAN BROTHER OF ETHEL WITH GIRLS FROM JOYLAND

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HELEN RIKHOFF
INGENUE SOUBRETTE SAM HOWES JOLLITIES, 1920

LILLIAN NORWOOD
SOUBRETTE SAM HOWES JOLLITIES OF 1920

LEW TURNER
JUVENILE BEST SHOW IN TOWN

FANNY ALBRIGHT
ONE OF THE DAINTIEST INGENUES IN BURLESQUE "JINGLE JINGLE" CO.

HARRY (WEE WEE) KILBY
PLAYING CHARACTERS THANKS TO STONE and PILLARD. Direction—IKE WEBER

ALPHIA GILES
SOUBRETTE WITH THE NAUGHTY EYES WITH SWEET SWEETIE GIRLS

May BERNHARDT and LEA Mabel
FEATURED WITH CHAS. ROBINSON'S PARISIAN FLIRTS

CHAS. E. PENDLEY
STRAIGHT MAN GEO. JAFFE'S JOY RIDERS

JOHNNY HUDGINS
SECOND COMEDIAN MONTE CARLO GIRLS

NEW ACTS AND REAPPEARANCES

(Continued on page 12 and on 32)

HANK BROWN & CO.

Theatre—*Greenpoint.*
Style—*Comedy.*
Time—*Twenty minutes.*
Setting—*One plain.*

Hank Brown, whose company is also a woman, has a hokum comedy act that is a sure cure for the blues.

Brown is an old timer, evident by his manner of delivery and appearance. He makes up in a livid brown, with black lips and ill-fitting clothes. They open with a bang and keep the pace going all the way. He does a sort of stuttering rube that is a scream. He has a very funny piece of business with his tongue and nose whenever he gets entangled to a hopeless degree. He gets over a lot of humor, which is, in the vernacular of theatricals, "belly" laughs. He then goes off stage, to allow the woman to sing a solo number, done very nicely, a popular ballad being used.

Brown then returns in a dress suit several times too large and some comedy between him and the woman ensues. He is a widower and she a widow. Plot, a double wedding. The fun is fast and also hearty; in fact it is robust. There is one gag, though, that should come out, for it failed to go here, where, even though the element it concerns is extremely small, they disliked it. He is telling the woman he was an undertaker's assistant once and that, while closing a coffin, he noticed a silver dollar in the dead man's hand. The woman tells him it is an old Jewish custom to place a silver dollar in the hand of the departed to pay their fare across the River Jordan. He replies, "This d—— Jew will have to walk, I took the dollar from him."

First off, this remark is unrefined. Secondly, it is incorrect as to detail, for the Jews do not believe in crossing the River Jordan, as signifying the departure into the hereafter, and they never put anything on their dead. Brown could easily get a gag that would prove a big laugh getter and yet not offend anybody. At the Greenpoint, with a large mixed audience, many non-Jews were offended by this remark. It can easily come out.

The act lacks the "class" of a big time offering, but should prove valuable as a feature on the family time. S. K.

DONNA MONTRAN BEAUTIES

Theatre—*Proctor's 58th St.*
Style—*Musical revue.*
Time—*Twenty minutes.*
Setting—*One and three.*

Pulchritude in abundance is offered by Tom Rooney in his presentation of "A Beach Promenade" in which Donna Montran is featured. The act is composed of a bevy of bathing beauties whose figures won them success on the screen. Miss Montran opens the act by protruding her head from the folds of a velvet drop in one. She represents the prologue and tells her auditors of how much and how little they are soon to see.

None of the girls are overdressed, for which fact they showed more than one good reason. A quartet of them make their first appearance in the bow of a prop rowboat and, in song, tell of what they have done on the screen. There then follows a singing number by Miss Montran, telling of the bathing girl of yesteryear and the costume she wore. This serves to introduce three more of the girls, who do little more than pose.

Another number tells of the 1900 girl and her costume and the last is of the present day beauty of the beach. A dancing bit by one girl and a song by another are interjected.

Miss Montran is a most likable and pretty lead and has a good voice. The act is well presented and prettily staged, and, while not an outstanding hit at this house, went over to a good hand and is sure to please those persons who like a turn of this style. J. Mc.

FRANK GABY

Theatre—*Greenpoint.*
Style—*Ventriloquial novelty.*
Time—*Eighteen minutes.*
Setting—*One plain.*

Very rarely do you come across a ventriloquist who can be funny without his dummy. And seldom can one of them do comedy as a comedian alone.

Frank Gaby, long rated one of the best of ventriloquists, is doing not only this, but selling his ventriloquy as well. He opens the act with an announcement by the preceding one, asking the audience to kindly remain seated for a few moments while a photographer takes a flashlight. Gaby then enters with a small kodak camera, mounted on a pedestal and starts to take a picture of the audience. He is extremely nervous and upset, and doesn't seem to know just what to do with himself. He keeps telling the audience to be steady, and not to get nervous. Meanwhile, he can not even hold his breath, so upset is he. He then concludes the bit of business and announces that he will give his impressions of some pictures he took yesterday.

His first is an English lord, very much so, who takes extreme pains to let you know it. His second is the old time ventriloquist with a dummy, for which he does his old bit with his sailor dummy. He then sings a number on how styles of delivering ventriloquy have changed and what he thinks the ventriloquist of the future will do. He then does a bit between a "tired business man," and his two children, which is very funny and concludes with the "Mary" bit from his old act.

Gaby has a very clever act and a very funny one. His opening is at least away from the beaten path of other ventriloquists and his material is extremely witty. Whoever wrote it did a good job, for it is sure fire laugh after laugh. Gaby should, with his ability and his act, make the big time in the due course of events.

One fault with his act, however, is that, when reviewed, from where the writer sat, it was possible to see his throat vibrations during his last number. He should correct this, if possible.

S. K.

FRED AND TOMMY HAYDEN

Theatre—*Proctor's 58th St.*
Style—*Singing and musical.*
Time—*Twelve minutes.*
Setting—*One.*

Inasmuch as both members of this duo are good showmen and likable chaps, as well as having a fair amount of ability, they should have little trouble in achieving some success in their present vehicle. At this house they scored a distinct hit.

At the opening of the turn one of the team is sitting at the piano, while the other sings a comedy song. A medley of popular numbers is then rendered by the piano player. This bit might be cut and something else substituted, as one sees and hears so many piano accompanists in single acts doing the same thing.

The singing chap follows with a song story about a tack which a small boy placed on a bench in the park, giving some good character studies of the different persons who come into contact with it, these ranging from a young swain and his sweetheart to an old army man. Another comedy number also went over well, while a comedy bit with the piano player manipulating a violin while his partner had some sort of a home-made fiddle, sent them off to a good hand. J. Mc.

WEEK OF EXTRA MATINEES

During the week from Christmas to New Years, inclusive, there will be a daily matinee of "Enter Madame" at the Fulton theatre.

BURLESQUE ROUTES

COLUMBIA WHEEL

Al Reeves Joy Bells—Perth Amboy, 13; Plainfield, 14; Stamford, Conn., 15; Park, Bridgeport, 16-18.
Abe Reynolds Revue—Casino, Boston, 6-11; Columbia, New York, 13-18.
Best Show in Town—Gayety, Pittsburgh, 6-11; Park, Youngstown, O., 13-15; Grand, Akron, 16-18.
Bostonians—Palace, Baltimore, 6-11; Gayety, Washington, 13-18.
Bowery—Bastable, Syracuse, 6-8; Gayety Utica, 8-11; Gayety, Montreal, Can., 13-18.
Bon Tons—Miner's Bronx, New York, 6-11; Empire, Brooklyn, 13-18.
Big Wonder Show—Jacques, Waterbury, Conn., 6-11; Miner's, Bronx, New York, 13-18.
Dave Marion's Own—open 6-11; Gayety, St. Louis, 13-18.
Ed Lee Wrothe's Best Show—Empire, Albany, 6-11; Gayety, Boston, 13-18.
Flashlights of 1920—Lyric, Dayton, 6-11; Olympic, Cincinnati, 13-18.
Follies of the Day—Olympic, Cincinnati, 6-11; Star and Garter, Chicago, Ill.,
Folly Town—Gayety, Toronto, Ont., 6-11; Gayety, Buffalo, 13-18.
Girls de Looks—Gayety, Montreal, Can., 6-11; Empire, Albany, 13-18.
Girls of the U. S. A.—Columbia, New York, 6-11; Casino, Brooklyn, 13-18.
Girls from Happyland—Empire, Providence, 6-11, Casino, Boston, 13-18.
Golden Crooks—Casino, Brooklyn, 6-11; People's, Philadelphia, 13-18.
Hip Hip Hooray Girls—Gayety, Washington, 6-11; Gayety, Pittsburgh, 13-18.
Hits and Bits—Park, Youngstown, 6-8; Grand, Akron, 9-11; Star, Cleveland, 13-18.
Harry Hasting's Big Show—Gayety, St. Louis, 6-11; Columbia, Chicago, 13-18.
Jollities of 1920—Columbia, Chicago, 6-11; Berchell, Des Moines, Iowa, 12-16.
Jack Singer's Own Show—Berchell, Des Moines, Iowa, 5-8; Gayety, Omaha, Neb., Jingle Jingle—Stamford, Conn., 8; Park, Bridgeport, 9-11; Empire, Providence, 13-18.
Lew Kelly Show—Empire, Toledo, 6-11; Lyric, Dayton, 13-18.
Mollie Williams' Own Show—Star and Garter Chicago, 6-11; Gayety, Detroit, 13-18.
Maids of America—Gayety, Detroit, 6-11; Gayety, Toronto, Ont., 13-18.
Million Dollar Dolls—Casino, Philadelphia, 6-11; Hurtig & Seamon's, New York, 13-18.
Powder Puff Revue—Gayety, Omaha, 6-11; Gayety, Kansas City, 13-18.
Peek-a-Boo—Gayety, Boston, 6-11; Grand, Hartford, Conn., 13-18.
Parisian Whirl—People's, Philadelphia, 6-11; Palace, Baltimore, 13-18.
Roseland Girls—Empire, Brooklyn, 6-11; Empire, Newark, 13-18.
Rose Sydell London Belles—Hurtig & Seamon's, New York, 6-11; Orpheum, Paterson, N. J., 13-18.
Snappy Snaps—Gayety, Kansas City, 6-11; open, 13-18; Gayety, St. Louis, 20-25.
Social Maids—Gayety, Rochester, 6-11; Bastable, Syracuse, N. Y., 13-15; Gayety, Utica, 16-18.
Step Lively Girls—Star, Cleveland, 6-11; Empire, Toledo, O., 13-18.
Sporting Widows—Gayety, Buffalo, 6-11; Gayety, Rochester, 13-18.
Town Scandals—Orpheum, Paterson, 6-11; Majestic, Jersey City, 13-18.
Twinkle Toes—Grand, Hartford, 6-11; Jacques, Waterbury, 13-18.
Victory Belles—Empire, Newark, 6-11; Casino, Philadelphia, 13-18.

AMERICAN WHEEL

All Jazz Revue—Gayety, Baltimore, 6-11; Folly, Washington, 13-18.
Bathing Beauties—Academy, Buffalo, 6-11; Cadillac, Detroit, 13-18.
Beauty Trust—Star, Toronto, Ont, 6-11; Academy, Buffalo, 13-18.
Beauty Revue—Bijou, Philadelphia, 6-11; Star, Brooklyn, 13-18.
Broadway Belles—Reading, Pa., 9; Grand, Trenton, 10-11; Bijou, Philadelphia, 13-18.
Big Sensation—Gayety, Milwaukee, 6-11; Haymarket, Chicago, 13-18.
Cabaret Girls—Cohen's, Newburgh, N. Y., 6-8; Cohen's, Poughkeepsie, 9-11; Howard, Boston, 13-18.
Cute Cuties — Cadillac, Detroit, 6-11; Englewood, Chicago, 13-18.
Follies of Pleasure—Empire, Cleveland, 6-11; Avenue, Detroit, 13-18.
French Frolics—Folly, Washington, 6-11; Trocadero, Philadelphia, 13-18.
Girls from Joyland—Gayety, St. Paul, 6-11; Gayety, Minneapolis, 13-18.
Girls from the Follies—Gayety, St. Paul, 6-11; Gayety, Milwaukee, 13-18.
Grown Up Babies—Haymarket, Chicago, 6-11; Park, Indianapolis, 12-18.
Hurly Burly—Standard, St. Louis, 6-11; Century, Kansas City, 13-18.
Jazz Babies—Empress, Cincinnati, 6-11; Lyceum, Columbus, 13-18.
Joy Riders — Majestic, Scranton 6-11; Binghamton, 13-15; Auburn, 16; Niagara Falls, 17-18.
Kewpie Dolls—Trocadero, Philadelphia, 6-11; Majestic, Scranton, 13-18.
Kandy Kids—Lyceum, Columbus, O., 6-11; Empire, Cleveland, 13-18.
Lid Lifters — Gayety, Louisville, 6-11; Empress, Cincinnati, 13-18.
Mischief Makers—Plaza, Springfield, 6-11; Holyoke, Mass., 13-14; Greenfield, 15; Pittsfield, 16-18.
Monte Carlo Girls—Grand, Worcester, 6-11; Plaza, Springfield, 13-18.
Naughty Naughty—Penn Circuit, 6-11; Gayety, Baltimore, 13-18.
Pat White's Gayety Girls—Englewood, Chicago, 6-11; Standard, St. Louis, 13-18.
Parisian Flirts—Gayety, Brooklyn, 6-11; Olympic, New York, 13-18.
Puss-Puss—Park, Indianapolis, 5-11; Gayety, Louisville, 13-18.
Razzle Dazzle—Pittsfield, Mass., 9-11; Gayety, Brooklyn, 13-18.
Round the Town—Gayety, Minneapolis, 6-11; Gayety, St. Poul, 13-18.
Record Breakers—Star, Brooklyn, 6-11; Empire, Hoboken, 13-18.
Some Show—Academy, Pittsburgh, 6-11; Penn Circuit, 13-18.
Social Follies—Gayety, Newark, 6-11; Reading, Pa., 16; Grand, Trenton, 17-18.
Stone & Pillard's—Binghamton, N. Y., 6-8; Auburn, 9; Niagara Falls, 10-11; Star, Toronto, Ont., 13-18.
Sweet Sweetie Girlies—Olympic, New York, 6-11; Gayety, Newark, 13-18.
Tittle Tattle—Century, Kansas City, 6-11; Gayety, Minneapolis, 20-25.
Tiddle de Winks—Avenue, Detroit, 6-11; Academy, Pittsburgh, 13-18.
Tempters—Howard, Boston, 6-11; New Bedford, 13-15; Fall River, 16-18.
Tidbits of 1920—New Bedford, 6-8; Fall River, 9-11; Grand, Worcester, 13-18.
Whirl of Mirth—Empire, Hoboken, 6-11; Cohen's, Newburgh, N. Y., 13-15; Cohen's, Poughkeepsie, 16-18.

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Wednesday—Altoona, Pa.
Thursday—Williamsport, Pa.
Friday—Lancaster, Pa.
Saturday—York, Pa.

CONCORD THEATRE BURNS

CONCORD, N. H., Dec. 2.—White's Opera house here has been completely destroyed by fire. For several years this theatre was closed but, during the last two seasons, has been playing road shows. Ray Deary is manager and Paul Sullivan, press agent. The loss will be over $150,000. A lighted cigarette thrown carelessly in one of the dressing rooms was given as the cause. "Tea for Three," "Nightie Night," "Buddies," "The Bird of Paradise," the Boston English Opera Company and "Listen Lester" are some of the attractions that have played this theatre this season.

LOUISE ORTH SUES

DENVER, Col., Dec. 6.—Louise Orth, who has appeared in a number of New York productions, charges William Widmann, a musical director, with cruelty, non-support and threats against her life, in a petition for divorce filed here last week. She says that, for two weeks prior to her arrival in Denver, where she formerly made her home, from New York, she was compelled to employ a bodyguard of four detectives to accompany her from her hotel to the theatre in which she was appearing, on account of her fear that Widmann would carry out the alleged threats.

DOING TAGORE PLAYS

Two plays written by Rabinath Tagore, Indian poet and lecturer, are to be produced next Friday, December 10, at the Garrick Theatre for four special matinees and several subsequent performances. Kedarnath Das Gupta, of Calcutta, India, will produce them.

The plays, acted in English, will be performed also on December 13, 14 and 15. One performance will be given at the Neighborhood Playhouse on December 18. The plays are named "Sacrifice," and "The Post Office."

REVIVE "YELLOW JACKET"

Mr. and Mrs. Coburn, now appearing in "French Leave" at the Belmont Theatre, will revive "The Yellow Jacket," by George C. Hazelton and Benrimo, for a series of special matinees at the Cort Theatre, beginning January 4. They will produce the play in conjunction with Marc Klaw, Inc.

GETS THE CORT

"Transplanting Jean" will replace "Hello Lester" when that show closes at the Cort within a few weeks. Martha Hedman, who has been appearing at the head of the cast with Arthur Byron, has entered pictures and will not be a member of the New York company.

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VAUDEVILLE BILLS

(Continued from Page 21)

NEWARK.
Amaros & Obey—Half an Hour—Frank Cabby—Williams & Wolfus—Clara Morton—Morton & Glass—4 Mortons—Mamics & Rule.

NEW CASTLE.
(First Half)—The Hallers—King & Rose—Quixey 4—Orr & Hager—Marie Russell—Happy Harrison Co. (Last Half)—Burnett & Sisters—Pingree & Dwyer—Infield & Noblet—Harry Sullivan Co.—Jack George—Hazel Green & Co.

NEW LONDON.
(First Half)—Marvel & May—Rose Berry—Kupie Girls—Art Smith—Chung Hwa Four. (Last Half)—Jane Taylor—8 Black Dots.

NEW BRITAIN.
(First Half)—Victoria—Major Doyle—That Trio. (Last Half)—Arliss Trio—LaRose & Lane.

OLEAN.
(First Half)—Louis & Freda Berkof—Tyler & Crollus—Morley & Mack—James Grady & Co. (Last Half)—Fred & Marjorie Dale—Ferro & Coulter—What Love Will Do.

PASSAIC.
(First Half)—Nippon Duo—LaRose & Lane—Gilfoyle & Lang—Renard & West—The Balliot Trio—Kartelli. (Last Half)—Maning & Hall—The Love Bugs—Randell & Boyd—Vallettes Monks.

PITTSBURGH.
Will Crutchfield—Gone & Myrtle Conroy—Les Morchenates — Chas. Miller Co. — Marke & Scheneck—Homer Sisters & Pierce—Judson Cole—The Pierrettos.

PAWTUCKET.
(First Half)—Golden Gate Trio—Greenley & Dayton—Nagel Day—Strand Trio. (Last Half)—Al. Conrad Co.—Paulett Ray—3 Ander Girls.

PATERSON.
(First Half)—Happy Moments—Anderson & Daughter—Gypsy Revue—Fulardeau and Devoye—Harry Jolson. (Last Half)—Walthou & Princeton—A. Robins & Part.—5 Fire Bugs—Beban Kempner & Cami.

PHILADELPHIA.
Grand Opera—Burns & Wilson—Gil Mack Girls—Grace Huff Co.—Commadore Tom—Rose Revue—Henders & Stone.
New Kensington—Boy Wanted—Lutz Bros.—Marie Russell—Act Beautiful.
Grand St. (First Half)—Rollo & Mulroy—Kartelli. (Last Half)—Strassl Animals.
Wm. Penn (First Half)—Walsh & Edwards—Southern Four—Russ Teddy—Nestor & Haynes—Choy Line Hee Troupe. (Last Half)—Redford Winchester—Harry Jolson—McWaters & Tyson—Marie Ann Clark.
Nixon (First Half)—Sealo—Current of Fun—Downing & Brian Sisters. (Last Half)—Gilfoyd & Lang—Filmers—Montgomery & Allen.
Keystone—Sultan—Ben Meloff—Billy Miller Co.—Ross Wise Co.—Once Upon a Time.

READING.
(First Half)—Maurice & Girlie—Dunham & Harris—Clarion Harris—Murray Voell. (Last Half)—Harry Antrim—Luck of a Totem—Snapshots—Bison City Four—Elizabeth Solti Co.

SHENANDOAH.
(First Half)—Redford & Winchester—Annette Dare—Salle & Roubels—Mar. Barron Co. (Last Half)—Lockhart & Laddie—Irene Meyers—Mack & Dean—Four Jacks and a Queen.

SCHENECTADY.
(First Half)—The Camerons—Jack McDermott—Bert & B. Wheeler—Yip Yip Yaphankers. (Last Half)—Van Bros.—Brooks & Phison—Pedestrianism.

SYRACUSE.
(First Half)—Marie Hart—Van Bros.—Broadway Four—Grazer Lorlow—Hamilton & Barnes—Bud Snyder. (Last Half)—Drisco & Rauh—Three Rounders—Furkin's Animals—Fred Elliott—Oklahoma Four.

STEUBENVILLE.
(First Half)—Caplene & Wells—Infield & Noblet—Francis Renault—Norwood & Hall—Girl in the Basket. (Last Half)—Alfred Farrell Co.—20th Century Girls—Henry & Moore—Lester & Moore—In Alaska.

STAMFORD.
(First Half)—Royal Sidneys—Tyler Trio—Great Howard. (Last Half)—De Loach & Buddy—Nat Jerome Co.—Harry Puck.

SHAMOKIN.
(First Half)—Lockhart Laddie—Boyd & King—Bindel Ester—McWaters & Tyson. (Last Half)—Denny & Barry—Salle & Roubles—Dalton & Craig.

TORONTO.
Eddie Tanner Co.—Rayolces—Marion Claire—Naka Japs—Bender & Meehan.

TROY.
(First Half)—Tuscao Bros.—Brooks & Philson—Chas. Mack Co.—Honey Boys—Lillian Shaw—Pedestrianism. (Last Half)—Frank Wilson—Bert & B. Wheeler—Mason Keeler Co.—Maryland Singers—Lillian Shaw—Yip Yip Yaphankers.

UTICA.
(First Half)—Curtis & Fitzgerald—Fenwick Girls—Mason Keeler Co.—Suzan Tompkins—McGrath & Deeds—Nikko Japs—The Turning Point. (Last Half)—Norton & Melnotte—Bernivici Bros.—Cacard Bradford—Broadway Four—Ladder of Lies.

WHEELING.
(First Half)—Alfred Farrell—20th Century Girls—Henry & Moore—In Alaska—Lester & Moore. (Last Half)—Caplene & Wells—Orr & Hager—Cushing & Davis—Francis Renault—Norwood & Hall—Girl in the Basket.

WOONSOCKET.
(First Half)—Al Conrad Co.—Pawett Ray. (Last Half)—Strand Trio—Greenley & Dayton—May & Day.

YORK.
(First Half)—Johnny Jones—Harry Antrim—Luck of a Totem—Bison City Four—Elizabeth Solti Co. (Last Half)—Maurice & Girlie—Dunham & O'Malley—Marion Harris—Murray Voelk—Snap Shots.

POLI CIRCUIT

BRIDGEPORT.
(First Half)—Arliss Trio—Two Rosellas—Billy Lightell Revue—Reilly, Shetts & Claire. (Last Half)—Three Martells—Rappip—Clem Devans Co.—Ameros & Jeannette—Sammy Lee & Lady Friends.
Plaza (First Half)—Petgy Broks—Arthur Whitelaw—Fred LaRene Co. (Last Half)—Frick & Adair—E. J. Moore Co.—Hein & Lockwood—Show Me.

HARTFORD.
Capital (First Half)—La France Bros—Ange & Adielon—Dave Schooler—Harry Cooper—Farrell Taylor. (Last Half)—Pierce & Goff—Dave Thursby—Ladies of the Jury—Hoy Harris Co.—Kanazawa Boys.
Palace (First Half)—Jess & Dell—8 Black Dots—Henry Frey—Lorraine Sisters Co.—Luceyk & Harris—Three Belmonts. (Last Half)—Bender & Heer—Flagle & Malaia—Byron & Price—Lewis & Thornton—Lanigan & Haney—Fred LaReine Co.

NEW HAVEN.
Bijou (First Half)—Bender & Heer—E. J. Moore Co.—Chas. Loyd Co.—Helrn & Lockwood—Show Me. (Last Half)—Elliott & Weiss—Revue of 1920—Arthur Whitlaw—Loraine Sis.
Palace (First Half)—Pierce & Goff—Dave Thursby—Sammy Lee & Lady Friends—Hoyt Harris & Winters—Kanazawa Boys. (Last Half)—La France Boy—Pegky Brooks—Dave Schooler & Sis.—Harry Cooper—Farrell Taylor—Three Belmonts.

SPRINGFIELD.
Palace (First Half)—Rudinoff—Adams & Thomas—Ladies of the Jury—Garick & Davis—Three Boys. (Last Half)—Nolan & Nolan—Lehr & Bell—One Munson Co.—Two Roseleas—Page, Hack & Mack.

SCRANTON.
(First Half)—Bentell Bros.—Lexoy & O'Connor—George Moore Co.—Hank Brown—Franklin Chare Co. (Last Half)—Hawaiian Four—Millard Bros.—Frank Nevice—Pressler Klass—Night Line.

WILKES-BARRE.
Poli—Royal Hawaiian Troupe—Millard Bros.—Frank Neville—Pressler & Klass—Night Line.

WORCESTER.
Poli—Flagle & Malaia—Ralip—Ona Munson Co.—Ameros & Jeanette—Pack, Hack & Mack.
Plaza (First Half)—Elliot & West—Gus Bohn—Byron & Price—Lanigan & Haney—Soul Mate. (Last Half)—Mille Trio—Billy Connery—Adams & Thomas—Billy Lightelle.

WATERBURY.
(First Half)—Cooper & Lacey—Nolan & Nolan—Cem Bevans Co.—Lehr & Bell—Revue & Revues. (Last Half)—Jess & Dell—Henry Frey—Chas. Floyd Co.—Reilly, Shetts & Claire—Soul Mates.

MARCUS LOEW'S CIRCUIT

NEW YORK CITY.
American (First Half)—Busse's Dogs—Morton & Dennis—Flanagan & Stapleton—Murphy & Plant—Lyndell Laurell & Co.—Rose & Lee Belle—J. K. Emmett—Criterion Four—Dailey Bros. (Last Half)—Lannigan & Green—Jussi & Ossi—Marshall & O'Connor—"Sweeties"—Rawles, Van & Kauffman—Marconi Bros.
Victoria (First Half)—Cliff Bailey Duo—Phil Davis—Gillen & Conroy—Friend & Downing—"Little Thief." (Last Half)—Petit Family—Walsh & Edwards—Doris Hardy & Co.—Ward & King—Six Musical Misses.
Lincoln Square (First Half)—Burrell Duo—Geo. Stanley & Sister—Percival & Lizette—Ward & King—Oriental Frolic. (Last Half)—Josephine Lenhard—Senna & Stevens—Murphy & Plant—Lyndell Laurell & Co.
Greeley Square (First Half)—Gleeson & O'Houlihan—La Pan & Mack—Josephine Lenhart—Dorothy Burton & Co.—Wm. Dick—Four Juggling Normans. (Last Half)—Busse's Dogs—Helen Vincent—Bernard & Meyers—Branigan & Franklyn—"Oh That Melody."
Delancey St. (First Half)—Frank & Gracie DeMont—Helen Vincent—"Even As You and I"—Van & Vernon—Weise Troupe. (Last Half)—Le Veaux—La Pan & Mack—Burton & Shea—Neil McKinley—Four Juggling Normans.
National (First Half)—The Braminos—Margaret Marle—Lyle & Emerson—Mercedes—Texas Comedy Four. (Last Half)—Gleeson & O'Houlihan—Morton & Dennis—Mercedes—Criterion Four—Weise Troupe.
Boulevard (First Half)—Le Veaux—Walsh & Edwards—"Salvation Sue"—Bernard & Meyers—Wheeler Trio. (Last Half)—Dailey Bros.—Frank & Gracie DeMont—J. K. Emmett & Co.—Willing & Jordan—"Cheer Up."
Orpheum (First Half)—Petit Family—Branigan & Franklyn—Rawles, Van & Kauffman—Brady & Mahoney—Brown, Gardner & Barnett. (Last Half)—The Braminos—Flanagan & Stapleton—Salvation Sue—Texas Comedy Four—Billy Hart.
Ave. B (First Half)—Pesci Duo—Sandifer & Benson—Billy Hart—Salvert & Shayne—Little Pippifax & Co. (Last Half)—Wilfred Du Bois—Simms & Warfield—Grace De Winters.

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Fulton (First Half)—Street Urchin—Willing & Jordan—"Oh, That Melody." (Last Half)—Cliff Bailey Duo—Rose & Lee Belle—Lyle & Emerson—Coccia & Verdi—Oriental Frolic.

Palace (First Half)—Martin & Elliott—"Ting-a-Ling"—Siegrist & Darrell. (Last Half)—Wilbur & Lyke—Dorothy Burton & Co.—Calvert & Shayne—Brown, Gardner & Barnett.

Warwick (First Half)—Hodge & Lowell—"Cheer Up"—Coccia & Verdi—Wilbur & Lyke. (Last Half)—Sandifer & Benson—Chas. Rice & Co.—Kohler & Irwin—Wheeler Trio.

BALTIMORE.

Kennedy & Kramer—Powers, Marsh & Delmore—Musical Queens—Frank Ward—Everett's Circus.

BOSTON.

(First Half)—Theodore Trio—Devine & Sands—Frazer & Bunce—Eddie & Grace Parks—Al Shayne—Four Bangards. (Last Half)—Lamberti—Dixie Hamilton & Co.—Weston & Eline—La Hoen & Dupreece—Al Shayne—El Bart Bros.

FALL RIVER.

(First Half)—Lamberti—Dixie Hamilton & Co.—La Hoen & Dupreece—Weston & Eline—El Bart Bros. (Last Half)—Theodore Trio—Devine & Sands—Eddie & Grace Parks—Frazer & Bunce—Four Bangards.

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HOBOKEN.

(First Half)—Burton & Shea—Romaine & Ward—Chalfonte Sisters. (Last Half)—Allen & Stokes—Hodge & Lowell—Brady & Mahoney—Black & White Revue.

LONDON.

(First Half)—Ware & Gory—Fagg & White—Ruloff, Rulowa & Co. (Last Half)—Sylvia Mora—Barton & Sparling—Arthur Pickens & Co.

MONTREAL.

Lawrence Bros. & Thelma—Zoller & Knox—Jeff Heeley & Co.—Imperial Four—"Past & Present."

OTTAWA, CAN.

Hite, Reflow & Lohr—Bobby Van Horn—"Futuristic Revue"—Cooper & Lane—Erford's Golden Whirl.

PROVIDENCE.

(First Half)—Helas Duo—Edith Meredith—Howard & Hoffman—Hazel Haslam & Co.—Nieman & Harris. (Last Half)—The Two Daveys—Buster Quillan & Pals—Melville & Stetson—Did You Vote?—Morey, Senna & Dean—Play & Castleton.

SPRINGFIELD.

(First Half)—The Two Daveys—Melville & Stetson—"Did You Vote?"—Morey, Senna & Dean—Play & Castleton. (Last Half)—Helas Duo—Howard & Hoffman—Hazel Haslem & Co.—Nieman & Harris—Cantor's Minstrels.

TORONTO, CAN.

The Perrinis—Arthur Abbott & Co.—Weller, O'Donnell & Westfield—Autumn Trio—Marston & Manley—Odiva & Seals.

WASHINGTON, D. C.

Reckless & Arley—Nadell & Follette—Regal & Mack—Trovato—Sherman, Van & Hyman.

W. V. M. A.

CHICAGO, ILL.

Lincoln (First Half)—Marriott Troupe—Bernard & Ferris—Joe McGee & Co.—Baxley & Porter—Jim & Marion Harkins—Gordon's Circus. (Last Half)—Gabby Bros.—Jack Lee—Spic & Span—Rucker & Winifred—Marlette's Marionettes—1 to fill.

American (First Half)—Jolly Johnny Jones & Co.—Martha Hamilton & Co.—Larry Comer—A Hungarian Rhapsody—Herbert's Dogs. (Last Half)—Jerry & Cretchen O'Meara—For Pity's Sake—Bernard & Ferris—3 to fill.

Logan Square (First Half)—Sylvia Loyal Pets—Adam & Barnett—Gilroy Dolan & Corriel—Ray & Elma Dean—Staley & Berbeck. (Last Half)—Tobart—Lockwood & Rush—Omarnoff's Gypsies—Larry Comer.

Kedju (First Half)—Teschow Cats—Pokey & Latour—Hendrix Belle Isle—Johnny Johnston—Pearson, Newport & Pearson—Four Ales. (Last Half)—The Bimbos—The Murray Girls—Stanly & Bubeck—Jas. Cullen—Sylvia Royal Pets.

Empress (First Half)—Monroe Bros.—Tyler & St. Clair—Daniel & Walters—Gaston & Kirk—Marlo & Daniels. (Last Half)—Techow Cats—Foley & Latour—Olf Black & Joe Land—Frank Devoe & Co.—Nathan Bros.

ALTON, ILL.

Hippodrome (First Half)—Orris & Drew—Webber & Elliott. (Last Half)—Billy Bouncer's Circus—Freddie Allen.

AURORA, ILL.

Fox (Sunday)—Johnny Johnston—Eddie Carr & Co.—Casson-Kirke & Co.

ATCHISON, KANS.

Orpheum (Sunday only)—Rexo—Hays & Lloyd—John Neff—Glasgow Maids.

BATTLESVILLE, OKLA.

Odeon (First Half)—Helen Jackley—Harvey Haney & Grace. (Last Half)—Arthur Huston & Co.—Pauline Saxon & Sister—Bert Adler.

BELLEVILLE, ILL.

Washington (First Half)—Fiske & Fallon—Southern Harmony Four—Big Jim. (Last Half)—Gilbert & Saul—Orris & Drew—Sig Frans Troupe.

BLOOMINGTON, ILL.

Majestic (First Half)—Shaw & Campbell—Shaw & Bernard—James & Bessie Blair. (Last Half)—Black & O'Donnell.

BATTLE CREEK, MICH.

Bijou (First Half)—Three Eddy Sisters—Pretty Soft—Ash & Hyams—Dance Creations. (Last Half)—Steve Freda—Fixing the Furnace—Volunteers—Marcontoni Trio.

BRANTFORD.

Temple (First Half)—Ruth Howell Duo—Doyle & Elaine—Rawson & Claire. (Last Half)—Tommy Dooley—Edmunds & Lavelle—Dupree & Dupree.

CHAMPAIGN.

Orpheum (First Half)—Time & Tile—Harmon—Gonne & Albert—Jack Trainor & Co.—Frank Devoe & Harry Hosford—Arco Bros. (Last Half)—Mohr & Vermont—Barry & Layton—The Champion—Oscar Mirano Trio.

CLINTON, IA.

Orpheum (First Half)—Straus Twins—Village Four—Burkhart & Roberts—Peggy Bremen & Co. (Last Half)—Gypsy Meredith & Co.—Perrone & Oliver—Spencer and Williams—Capt. Pickard's Seals.

CENTRALIA, ILL.

Grand (First Half)—Lester Raymond & Co.—Dresdner & Allen—Mystic Garden. (Last Half)—Monti & Parti—Burke & Burke—The Le Volos.

CEDAR RAPIDS, IA.

Majestic (First Half)—Aerial Pitts—D'Avigneaus Celestials—Fred Schwartz & Co.—Faber & McGowan—McLellan & Carson—Angel & Fuller. (Last Half)—Wellington & Sylvia—Elroy Sisters—The Night Boat—Worth Wayten Four—Grey & Byron—Chas. Kenna—The Silver Fountain.

CRAWFORDSVILLE.

Strand—Marcus & Booth—Parker Trio—Belle & Caron.

DECATUR.

Empress (First Half)—Normantalmo—Renie & Florence—Jordan & Tyler—Mrs. Wellington's Surprise—Yates & Reed—The Miniature Revue. (Last Half)—Time & Tile—Harmon—Gonne & Albert—Jack Trainor & Co.—Bevan & Flint—Arco Bros.

DES MOINES, IA.

Majestic (First Half)—Mlle. Paula—Claxton & May—Jean Berzac's Circus. (Last Half)—Chamberlain & Earl—Prediction—Wheeler & Potter—Retter Brothers.

DUBUQUE.

Majestic—Antoinette & D'Vorak—Gypsy Meredith & Co.—Grey & Byron—Valentine Vox—Spencer & Williams—Capt. Pickard's Seals.

DANVILLE.

Palace (First Half)—Barbette—Davis & Chadwick—Walters Wanted—Forrest & Church—Barber & Jackson—Burns Bros. (Last Half)—Renie & Florence—Spic & Span—Daniels & Walters—Tracy Palmer & Tracy—Lizette.

EVANSVILLE.

Jas. & Hughie O'Donnell—Wallace Galvin—Alf. Latell & Co.—Rubevie—Ned Norworth & Co.—Breen Family—Terre Haute & Evansville.

E. ST. LOUIS, ILL.

Erbers (First Half)—The Skatelles—Gilbert & Saul—Harrison Dakin & Hogue—Prescott & Hope Eden. (Last Half)—Lester Raymond & Co.—Harry B. Toomer & Co.—Southern Harmony Four—Prescott & Hope Eden.

FLINT.

Palace (First Half) Three Ankers—Fixing the Furnace—Tid-Bits of 1920—McMahon & Adelaide. (Last Half)—Three Eddy Sisters—Three Flying Wards—At the Turn Pike—Clay Crouch—Booth & Leander.

FORT WAYNE.

Palace—Hayatake Bros.—Ferguson & Sunderland—Oh, Look—Sargent Bros—Newhoff & Phelps—Bottemly Troups.

GRANITE CITY, ILL.

Washington (First Half)—Henry B. Toomen & Co.—Hugh Johnston. (Last Half)—Fonten & Peggy—Dresner & Allen.

GALESBURG, ILL.

Orpheum (First Half)—Helvey & Brill—Jed's Vacation—Two La Dellas. (Last Half)—The Newmans—Harry Ellis—Lillian Bernard & Band.

GREEN BAY.

Orpheum—Murray & Lane—Thos. Potter Dunne—Ishikawa Bros.

HUNINGTON.

Hunington (First Half)—Three Chums—Belle & Caron. (Last Half)—Forrest & Church—Wm. Armstrong & Co.

JOLIET, ILL.

Orpheum (Sunday)—Helvey & Brill—Jed's Vacation. (First Half)—Emil & Wille—Worth Wayten Four—Belmont's Canary Opera. (Last Half)—Princeton & Watson—Four Aces.

JACKSON.

Orpheum (First Half)—Roof Garden Trio—Harry West & Chums—Steve Freda—Middleton & Spellmeyer—Walmsley & Keating—Dupree & Dupree. (Last Half)—Mast Kiddies—Bennington & Scott—Life—Ash & Hyams—Pagama.

KANSAS CITY, MO.

Globe (First Half)—Frawley & West—Collins & Dunbar—Brazilian Heiress—Violet Goulet—Rialto & Lamont—(Last Half)—Jean & Arthur Keeley—Revue De Luxe—Weber & Elliott—Paul Levan & Miller.

KALAMAZOO

Regent (Last Half)—Roof Garden—Doyle & Elaine—Gilroy Dolan & Corrie—Bert Howard—Lottie Mayer & Girls.

KENOSHA, WIS.

Virginian (First Half)—Maher & Redford—Cohaldon & Keko. (Last Half)—Tyler & St. Clair—Adams & Barnett—Belmont's Canary Opera—Stratford Comedy Four—Colour Gems.

LINCOLN, NEB.

Liberty (First Half)—Jean & Arthur Keeley—Murray K. Hill—Revue De Luxe—Mahoney & Cecelia—Paul Levan & Miller. (Last Half)—Cortes Sisters—Ella Comes to Town—Holden & Harron—Hanlon & Clifton.

MARION, IND.

(First Half)—The Bimbos—Izetta—Faber & Burnett—The Savages. (Last Half)—Grant & Wallace—Lillian Devere—Ben Harney—The Kellogs.

LANSING.

Bijou (First Half)—Colour Gems—Cleveland & Dowry—At the Turn Pike—Bert Howard—Marcontonio Trio. (Last Half)—The Gabberts—Harry West & Chums—Rawson & Claire—Sam Hearn—Tid-Bits of 1920.

LAFAYETTE.

Family (First Half)—The Kelloggs—Buddy Walton—Caesar Rivoli—Marcus & Booth—Rubetown Follies. (Last Half)—Barbette—Barber & Jackson—Three Chums—Davis & Chadwick.

MUSKEGON.

Regent—Harry Tsuda—Mast Kiddies—Minetti & Riddle—Old Black Joe Land—Sam Hearn—Alice Teddy & Co.

MARION, OHIO.

(First Half)—Leroy & Mabel Hartt—Ben Harney—Grant & Wallace. (Last Half)—Izetta—Pinto & Doyle.

OKMULGEE, OKLA.

Cook (Last Half)—Helen Jackley—O'Brien, Manager and Properietor—Harvey Haney & Grace—Latoy & Vesta.

OMAHA, NEB.

Empress (First Half)—Cortez Sisters—Ella Comes to Town—Holden & Harron—Hanlon & Clifton. (Last Half)—Rasso & Co.—Tango Shoes—Long & Perry—Potter & Hartwell.

OKLAHOMA CITY, OKLA.

Lyric (First Half)—Arthur Huston & Co.—Pauline Saxon & Sister—O'Brien, Manager & Proprietor—Bert Adler—Latoy & Vesta. (Last Half)—Laurel Girls—Alice Nelson & Co.—John R. Gordon & Co.—Bays & Fields—Willie Brothers.

OTTAWA, ILL.

Gayety (Sunday)—Worth Wayten Four—Belmont's Canary Opera—Chas. Olcott—Emil & Wille.

PEORIA, ILL.

Orpheum (First Half)—Jennie Middleton—Princeton & Watson—Hampton & Blake. (Last Half)—James & Bessie Aitken—Shaw & Campbell—Shaw & Bernard—Under the Apple Tree.

RACINE, WIS.

Rialto (First Half)—Winter Garden Girls—Thos. Potter Dunne—Nathan Bros. (Last Half)—Hungarian Rhapsody—Joe Laurel, Jr.—Herbert's Dogs.

QUINCY, ILL.

Orpheum (First Half)—The Newmans—Harry Ellis—Lillian Bernard & Band. (Last Half)—Helvey & Brill—Jed's Vacation—Two La Dellas.

SPRINGFIELD.

Majestic (First Half)—Miss Ioleen—Mohr & Vermont—The Champion—Bevan & Flint—Gene Greene—Al Espe. (Last Half)—Jordan & Tyler—Mrs. Wellington's Surprise—Yates & Reed—Gene Greene—The Miniature Revue.

SIOUX FALLS, S. D.

Orpheum (First Half)—Rasso & Co.—Tango Shoes—Long & Perry—Potter & Hartwell. (Last Half)—Claxton & May & Son—Payton & Lum—Angelo Armento & Co.

SOUTH BEND.

Orpheum (First Half)—Mlle. Lizette—Murray Girls—Harry Bond & Co.—Rucker & Winifred—Spic & Span. (Last Half)—Burns Bros.—Graves & Edwards—Vernon & Co.—Ward & Wilson—The Five Violin Girls.

ST. LOUIS, MO.

Columbia (First Half)—Foster & Peggy—Freed & Green—Burke & Burke—Freddie Allen. (Last Half)—The Mystic Garden—Fisk & Fallon—Harrison Dakin & Rogue—Big Jim.

STREATOR, ILL.

Plumb (Sunday)—Two La Dellas—Shaw & Campbell—Shaw & Bernard—James & Bessie Aitken.

SAGINAW.

Jeffers-Strand (First Half)—The Gabberts—Hope Wallace—Phyllis Gilmore & Co.—Clay Crouch—Lottie Mayer & Girls. (Last Half)—Three Ankers—Cleveland & Dowry—Pretty Soft—Temple Four—McMahon & Adelaide.

RICHMOND, IND.

(First Half)—Wm. Armstrong & Co. (Last Half)—Buddy Walton—The Savages—Caesar Rivoli.

TOPEKA, KANS.

Novelty (First Half)—Rexo—Hays & Lloyd—John Neff—Glasgow Maids. (Last Half)—Frawley & West—Collins & Dunbar—Brazilian Heiress—Violet Goulet—Rialto & Lamont.

TERRE HAUTE.

Adonis & Co.—Dora Hilton & Co.—McDevitt, Kelly & Quinn—Lee Stafford—Alba Deross—Roy LaPearl—Toto.

RUDNICK REHEARSING REVUE

For the third time since the act came into his ownership about a year and a half ago, Max Rudnick has placed "The Band-Box Revue" in rehearsal. He hopes to have it open, at least, this time. It didn't do that much the other two times. Bernice La Rue is the featured performer in this cast. No male lead will be used.

A year and a half ago, Rudnick secured the "Band-Box Revue" from Gus Edwards and several of the Joe Woods' old acts. Arthur Lyons was supposed to have a hand in the producing of the "Band-Box Revue" the first time. A cast was engaged, headed by Georgie Stone and Cuddles Farrar. It went into rehearsal, and then Rudnick left for the road, managing some show or act. The "Band-Box Revue" was disbanded without opening.

About a month or so ago, the act was again placed in rehearsal, with Billy Weston, formerly with George N. Brown, in the leading role. For some reason or other, this cast was also disbanded.

Now comes the new cast.

HART GETS JUDGMENT

William S. Hart has received a judgment from the Superior Court against Thomas H. Ince, for the sum of $87,779, having won the first of several suits for accounting filed by him against Ince and based on the contract he signed in June, 1917, whereby he was to star in Ince pictures and to have a share of the profits. The judgment was awarded after expert accountants had gone over the company's books.

ALBEE AIDING POLICE

E. F. Albee is chairman of the drive being made by the Brooklyn Police Hospital Fund and has arranged four benefits to be run simultaneously on the night of December 12, at the Hudson, Hippodrome, Republic and Globe Theatres.

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NEW ACTS AND REAPPEARANCES

(Continued from pages 12 and 28)

MONEY IS MONEY

Theatre—*Audubon.*
Style—*Revue.*
Time—*Twenty-five minutes.*
Setting—*One and full.*

Rather an entertaining small time act, containing a number of good specialities, is "Money is Money." Reviewed at the Audubon, it was slow in getting started and lagged in spots, but, nevertheless, showed enough good spots to go over to one of the best hands of the bill. A little revamping and blue penciling should insure its success as a small time feature.

Before a drop in one, two men come on, one being the Hebrew comedian of the piece. Their dialogue lacked punch and fell flat as far as laughs were concerned. Prior to their going off, the straight attempts to land the Hebrew as "angel" for a show and agrees to take him to a rehearsal of the piece. A bare stage setting then shows the troupe at rehearsal.

From this point on, the action picks up and the laughs came in rapid succession, most of them being the result of the Hebrew's remarks from a balcony box. Before going there, he tells the audience that he will depend on their judgment as to whether he invests in the production, the resultant applause being the deciding factor. A number of specialties are then offered, all of which were well received. Individual applause honors were accorded to a male dancer, while two young girls also got a good hand through the medium of terpsichore, one of them performing cleverly on her toes. Another girl was well received in a solo, while a male tenor also scored. A female violinist completed the specialties.

The comedian then returns to the stage and asks the audience whether the act is worth investing in. At this point, the applause which resulted was not very positive, although, after the finale, the act was accorded a hearty hand. J. Mc.

WINTER BROTHERS

Theatre—*Proctor's 125th St.*
Style—*Strong man.*
Time—*Nine minutes.*
Setting—*In two (special).*

Using a drop and props that excellently portray a house in process of construction, the Winter Brothers have arranged a novel way of presenting a neat strong-man offering. Both are attired as laborers and sit around on stage for half a minute, before starting work. On the shriek of a siren, both go into their routine. The act is brought to a close when the siren shrieks again and the strong man drops the top-mounter in the midst of a stunt.

Most of the feats are of the kind done by the regular run of strong-man acts. There are one or two, however, that are unusual. One, in particular, done by the top-mounter on a ladder, held by the strong man, is very good.

The turn should go as an opener or closer to any bill. G. J. H.

DAHL AND WAHLING

Theatre—*Proctor's 23rd St.*
Style—*Talking and singing.*
Time—*Fourteen minutes.*
Setting—*In one.*

It may have been the fault of the weather, or the fact that the act was very, very new, when reviewed; but no matter what the cause was, the fact remains that the performance given by Dorothy Dahl and Percy Wahling was none too good when reviewed. Both were nervous, Wahling exceedingly so.

The talk of the act is slow and the songs of the old Tony Pastor ballad type. Both possess fair voices and could, undoubtedly, give a better account of themselves with different vocal numbers. An act doctor is the best thing we can advise Dahl and Wahling to get if they wish to play any place but the small time. G. J. H.

ALEEN BRONSON & CO.

Theatre—*Greenpoint.*
Style—*Comedy sketch.*
Time—*Twenty-two minutes.*
Setting—*Factory room.*

To be inconsistent is part of human nature and vaudeville sketches, but even inconsistency must have its limitations and that is one place where Aleen Bronson's latest offering falls short. It is delightfully inconsistent in places and obstinately unreasonable in others. The story is of a factory girl, in love with a $10 a week office boy, who suddenly comes into the favor of a wealthy man, as usual. He seduces her and they are about to run away, she thinking it to be a marriage, he planning life for her only as his mistress. Enter the $10 hero, who shunts off the villain, discloses his true identity as a married man and wins the girl.

Miss Bronson handles her lines nicely, being particularly effective in her comedy scenes but mediocre in scenes calling for dramatic interpretation. Her support might be improved by more work to familiarize themselves with their parts. The one who plays the office boy, forces his lines too often, the other, playing the villain, does not seem sure of himself. However, these things are easily corrected and when attended to, the act should come out all right. This act, despite its many good points, and there are many, does not come up to Miss Bronson's previous offering, which was really funny, and in which she showed to much better advantage than in this. S. K.

HOYT, HARRIS AND WINTER

Theatre—*Proctor's 58th St.*
Style—*Song and comedy.*
Time—*Fifteen minutes.*
Setting—*One.*

This act is distinctly small time, its comedy being of the rough, witless sort that depends on a lot of noise and slapstick to be got over, as it has no merits of its own. The most solid piece of work in the offering is the singing of Miss Winter, who possesses a rather sonorous contralto voice, which she uses very discreetly, however, in rendering a ballad.

The woman is followed on by two men, who indulge in a few meaningless lines and then leave the stage. The woman gets a ballad over very well. The men then return and get some laughs out of the comedian's pronunciation of the word "crysanthymum." This is rather weak stuff, at best, but will just about do in houses of this class.

The woman then comes on again and the comedian draws a few more laughs by playing around with one of her arms. They close with a song that is in a class with the rest of their performance. J. H. H.

PAGIE DALE AND CO.

Theatre—*Proctor's 23rd St.*
Style—*Dancing.*
Time—*Twelve minutes.*
Setting—*In three, boxed.*

Last season, this same combination was seen in town under the name of Bert and Pagie Dale. They have reunited under the new billing, and, with the exception of one number, are showing a new routine. Jack Smythe assists at the piano. Special music for some of the dance numbers has been supplied by Lee David.

Following an introductory number by Smythe, at the piano, a one-step and waltz is offered for the opening dance. The "vamp" dance, minus the prologue, which was offered last season, is included in the routine, which contains about three different numbers, interspersed with vocal and piano numbers by Smythe.

The Dales are graceful dancers. In addition, both possess personality. The main improvement they should make on their act, as it was when reviewed, would be to speed it up in spots. G. J. H.

CLARA YOUNG SUIT DROPPED

The suit brought by the Equity Pictures Corporation against the Clara Kimball Young Film Corporation, Select Pictures Corporation and Lewis J. Selznick, has been dismissed by Judge Learned Hand, of the Federal District Court, who, in dismissing the action, stated:

"As the relations between Miss Young and the plaintiff have now terminated, it is not apparent to me there is any further need of an injunction, nor, indeed, of any other relief. But if the defendants in fact wish it they may have the temporary injunction made permanent, since that is the usage even though the party enjoined has ceased to offend."

Dismissing the complaint, Judge Hand allowed the defendants to take a decree for the amount of money retained under the injunction and also costs incurred by the action.

Summarizing the facts, which were undisputed at the trial of the case, Judge Hand said:

"On June 17, 1919, Selnick—I shall use his name for all the defendants—made his final settlement with Miss Young, which gave him a lien upon any pictures she might produce herself. On the 16th Brownson had prepared a contract between Miss Young, as producer, and Schnitzer, Berman and Goldstein, as distributors, by which they were to have the positives of ten plays for use in New England, New York, Ohio, Illinois and Indiana, upon payment in advance of $60,000 per picture and $50,000 more by the time the gross profits should reach the sum of $200,000, thereafter upon payment of 25 per cent of gross receipts.

"Before the 22nd, Garson had learned of Selznick's proposed advertisement of his rights, and on that Sunday morning everybody concerned knew of it. Meanwhile Brownson had gone back to Detroit and directed Baker to form the Fine Arts Film Corporation, which was done on the 24th, and to draw the contract between it and Miss Young, which was sent to New York, whither Brownson had then returned, and there executed on the 26th, at a meeting in the Aeolian Building on June 29, at which all were present, including Powers. The final arrangements were made, followed on July 1, by the signing of the contract between Samborn and the Fine Art Film Corporation.

"These facts established that on June 22, at the latest, Schnitzer, Berman and Goldstein, whom I shall call the distributors, knew the terms of Selznick's settlement with Miss Young.

"The settlement contract gave Miss Young the right to enter into any bona fide employment and I will assume in that case that Selznick had recourse only to a garnishment of her salary or profits through the device of an assignment.

"Miss Young did produce. Selznick got a lien, under article 8, on the resulting negative and positives which would follow them into the hands of any one who took them with notice of the settlement.

"An account was struck between Miss Young and the company as of May 1, 1920. After three plays had been produced, and while a fourth was in preparation, the total profits on these has been $145,995, of which Miss Young's share was roughly $97,000, and Garson's $29,000, leaving some $19,000, for the supposititious services of Brownson, the titular stockholier. In fact, Miss Young han received about $114,000 and Garson $75,000.

"Thus Miss Young and Garson had used up the share of Brownson and had got $44 in addition.

"Without pretending to be accurate in figures, it is plain enough that Miss Young and Garson got all the profits there were, and that Brownson's reservation of 13½ per cent for putative services, which he altogether failed to define, was designed only to give some color to the corporate screen.

"Finally, as soon as the contract between the plaintiff and the Fine Art Film Corporation was cancelled, perhaps because of the awkward situation arising from the temporary injunction, the contract of June 26, 1919, in turn dissovled as a phantasm, and so far as one can infer the Fine Art Film Corporation went to Limbo."

OWNERS FIGHT TAXES

LOS ANGELES, Dec. 3.—With the convening in Los Angeles December 7 of the annual meeting of the Motion Picture Theatre Owners' Association, California and Arizona divisions, the opening move will be made in a campaign to combat what is declared to be an unjust taxation of the motion-picture theatres. Vigorous protest is to be made against the multiplicity of tax levies imposed, declared Glenn Harper, secretary of the local organization who is arranging for the convention, which will be held in the Walker Theatre Building. He added:

"Motion-picture theatres have afforded a shining mark when it has come to the imposition of taxes. We are not averse to paying fair taxes that support the government, State or city, but we do object to other forms of taxation and the high rate levied.

"I do not believe the public is aware of the extent to which this taxation has been carried. We pay an admission tax, a seatage tax, based on the capacity of houses, a license tax, a music tax and a film rental tax.

"We want the public to be informed on this question, for it stands to reason that admission charges must be based upon our overhead expenses. If we are taxed from five different sources the public helps to pay that tax just as it does all other forms of taxation."

Strongest protest is made against the music tax which is imposed in the form of royalties paid composers of popular music. Theatre owners declare they give a direct benefit to composers by playing their music and thus helping to popularize it. The film tax is also regarded as excessive and unjust.

The convention will extend over two days, with delegates present from all the large cities of Arizona and California.

NEW COMPANY ORGANIZED

A new motion picture company to make its bow to the industry is the World Motion Picture Corporation, capitalized at $6,000,000. It will distribute its own product on a credit basis, represented by 1,500 banks in as many towns and cities throughout the country. Banking connections were arranged by Joseph Hartigan, advisory board member, chairman of the Federal Foreign Loans Committee.

GISH RELEASES INDEPENDENT

It was announced last week that all of the Lillian Gish special features would be distributed under franchises awarded to independent or State-right buyers. William L. Sherrill made this announcement in reply to the many inquiries which have been made since it became known that Lillian Gish was signed for the Frohman Amusement Company.

USE THEATRE AS CHURCH

TORONTO, Dec. 2.—Bloor Street Baptist Church decided, at a congregational meeting last evening, to hold its Sunday evening service in the future in Loew's New Uptown Theatre, which seats 3,200 people and has an organ. The service will commence on Sunday, Dec. 5. On week days, the theatre shows feature films.

LENA WITH ZIEGFELD

Albert J. Lena, for the last ten years an active figure in motion picture affairs, has just been placed in complete charge of W. K. Ziegfeld's studio activities. He will continue to act as general manager for Emile Chautard, the director, who is now filming Ziegfeld's first production at the Peerless Studios, Fort Lee.

FABIAN PICKS MANAGER

NEWARK, N. J., Dec. 6.—Richard J. O'Crowley, former newspaper man, and at one time manager of Proctor's Theatre, here, has been appointed director-general of the new Bradford Theatre, a $1,000,000 house now being completed, which Jacob Fabian is now building.

GOLDWYN GOING TO COAST

Samuel Goldwyn left for the Coast on Saturday. He is to engage himself in developing the activities of authors in the various scripts being screened.

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WITH KEWPIE DOLLS

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STRAIGHT MAN — SWEET SWEETIE GIRLS — SOUBRETTE

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DAVID BELASCO Presents
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a New Play by EDWARD KNOBLOCK

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Mr. Cohan in the Title Role

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"BREVITIES" ATTACHED, PLAYS ON

Despite two attachments levied by the sheriff on the "Broadway Brevities" show last Thursday, the LeMaire musical production has remained intact at the Winter Garden, where arrangements have been made to keep it running two weeks longer. The show's fate beyond that time will probably be decided early this week at the office of House, Grossman and Vorhaus, attorneys for Paul Arlington, Inc., costume makers, whose claim for $11,637 figured prominently in one of the attachments. A meeting of the show's creditors has been arranged at the offices of House, Grossman and Vorhaus.

The other attachment that tended to disturb the "Brevities" show last Thursday was based on a claim for $1,045 filed by William Birns for rental of furniture and furnishings. After hurried negotiations between the Shuberts, George LeMaire and the attorneys representing the respective claimants who had issued the attachments, a temporary truce was effected and Deputy Sheriffs Fitzsimmons and Rooney were instructed to depart and leave the show intact.

It is said that the Brevities corporation which produced the "Brevities" show, still owes upward of $50,000 to various concerns which supplied the things necessary to the production. In addition, there is reported to be due the various authors and composers who figured in the show, several thousands of dollars in accrued unpaid royalties.

George LeMaire was the principal organizer of the corporation which produced the show. He spent about eight months in getting together business men who bought stock in the corporation. He and his brother Rufus invested quite a bankroll themselves. Several months later the members of the cast began to be gathered together for the production, Rufus specializing in that particular branch of the then prospective production.

By the time the show was placed in rehearsal last July, just about twice as many principals as the show could possibly use reported for work. However, by a process of elimination the LeMaires managed to get rid of the excess principals and the show proceeded through its rehearsals with such as remained.

Then began another period during which the cast began to be augmented with "names." Bert Williams was signed. Then the news was heralded broadcast that Dorothy Jardon, "the biggest 'name' in the show business" had been signed for the prima donna role in the show. Followed a period of quiet during which time nothing of moment happened. And, finally, early in September, the show opened auspiciously in New Haven. Reports from that town stated that it needed considerable fixing. Thereafter, the fixing process began. Blair Treynor and Archie Gottler had written the show's lyrics and music, respectively, but that wasn't sufficient, so Arthur Jackson and George Gershwin were called upon to contribute new or additional musical numbers. J. C. Huffman was called into restage the production, which continued to wend its way on the road. When it reached Philadelphia, Dorothy Jardon was eliminated, but not until her reported $2,500 a week salary, with a ten-week guarantee had been satisfactorily (to her) adjusted. Eddie Cantor then flashed into the "Brevities" milieu, and George White, whose "Scandals" show was playing here at the time, made periodic visits to Philadelphia to assist in the staging of several of the musical numbers.

At last the show arrived here, its initial showing at the Winter Garden taking place September 29. With its "names," George LeMaire, Eddie Cantor, Bart Williams, Edith Hallor, Alexis Kosloff, et al, intact, the show was not very favorably received by the press, but, nevertheless, the first two weeks' business, one of which was a record week for the Winter Garden, made the show's prospects appear rosier than the press accounts of it indicated.

But after the first month the show's patronage began to sag. Julian Alfred was called in to re-stage the production to a certain extent in the hope that it would then begin to arouse favorable comment. Not so, however, in the light of subsequent events.

And now the possibility is that the show will be sold to other theatrical interests at the creditors' meeting and, after being completely re-staged again by Ned Wayburn and probably extensively recast, will be sent on tour. For it is said in theatrical circles that the show has as much chance of going over on the road, even in these more or less precarious theatrical times, as any of the Shubert revue productions which have been sent on tour during the last few seasons.

George LeMaire and Bert Williams will continue to head the show's cast if it takes to the road, it was stated last week, and it will be a completely revamped "Brevities" that the road will see.

The total cost the "Brevities" show has entailed thus far is said to be in excess of $100,000. Incidentally, "Broadway Brevities" has the unique distinction of being the first production not owned or produced by the Shuberts to be housed at the Winter Garden.

ELIZABETH BRICE CLOSING

Elizabeth Brice and Company, presenting an act called "Songs and Satires," which played only about three months, closed last Sunday night, after playing the Palace, New York, due to inability to secure proper bookings. In the act were Konx Orde, Ned Norton, Angelo Romeo and Leo Minton.

SANTOS AND HAYES BOOKED

Santos and Hayes Revue, a new act recently produced by Moore and Megley, opened this week in Pittsburgh, for a tour that will keep them out of town until April 14, 1921, when they return at the Riverside and, it is understood, will play two weeks at each of the Metropolitan houses.

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PISO'S

THREATENING SUIT

Theodora Warfield, recently leading lady of the stock company at Ye Colonial Theatre, Lawrence, Mass., where the populace, including Mayor William White, voiced its indignation two weeks ago Saturday at the action of manager Bernard Steele in discharging her, arrived here last week and stated that she had placed the matter of her discharge in the hands of a Lawrence attorney, William J. Bradley. The latter, Miss Warfield stated, is preparing to bring an action in her behalf for alleged breach of contract against Toomey and DeMara, owners of the theatre.

According to Miss Warfield, she played with the Lawrence Stock Company for a period of ten weeks, having been engaged under an Equity contract which contained a two-weeks' notice clause. But, after playing six weeks in Lawrence, Miss Warfield stated, she received an offer from the Packard Agency to play a part in "Bright Eyes," which William Moore Patch had in rehearsal here at the time.

She told manager Bernard Steele about the offer, Miss Warfield says, and he told her not to accept it, agreeing to advance her salary from $150 a week, which she was receiving, to $200 a week and promising that she would be retained with the Lawrence Stock Company. Relying on his alleged promise, which she took for a supplemental agreement, except that she says she did not think it necessary to ask Steele to put it in writing, Miss Warfield says she turned down the Packard offer, as also a subsequent one from Chamberlain Brown, and remained in Lawrence. Then the trouble occurred and a threatened suit is the result.

NAVAL QUARTETTE CANCELS

The Naval Base Quartette, an act which recently arrived in New York from the coast, for its first eastern showing, has been forced to cancel several dates because Sam Hootkins, the top tenor, left the act when he arrived in New York and cannot be found. Bill Dallova also left the act and Arthur Davis and Paul French, the other members will revise the turn prior to its eastern showing.

CURTIS BOOKING BOTH

Fred Curtis is booking both the Keeney and Miles theatres for the time being, having taken over the bookings of the Miles houses on December 1.

WOODS HAS NEW PLAY

A. H. Woods is to produce a new play by Michael Morton entitled, "Woman to Woman," rehearsals of which will start this Thursday. Willette Kershaw is slated for the leading role.

DEATHS

WALTER BROWN, at one time timekeeper at the New York Hippodrome, died at Saranac Lake, N. Y., Thanksgiving Day.

THEODORE TOEDT, a concert singer, died at his home in New Rochelle last week. He was sixty-seven years old and is survived by a wife and son. During his career, he had traveled in Mme. Patti's company and was also a soloist at the music festival held at the Seventh Regiment Armory in 1881.

LETTER LIST

GENTLEMEN.
Bennett, Geo.
Berden, Eddie
Burns, Chas.
Brown, Benj. H.
Black, J. J.
Bull, J. C.
Clifford, Larry
Cole, Bert
Collins, C. A.
Emerson, Frank
Gieser, Harold F.
Gilbert, Bert
Gillett, B.
Haskell, Jack
Jansen, Hi
Lambert, Ambrose J.
LeRoy, Chas.
Myers, Carmel
McAllister, Ward
Marshall, C. A.
Morrison, Mr. & Mrs.
Mason, John W. A.
Newhart, Chas. H.
Osbornes, The
Pearson, Gene
Pitzer, L. Wm.
Rehauser, J. W.
Rice, Jack
Rochon, F. L.
Shaftin, Dave
Smith, T. H.
Tong, Ashton
Toy, Ben
Williams, Bob M.
West, Jas. S.
Wirth, Lester
Wolfe, J. A.
Wilson, Harry

LADIES.
Brandon, Mary
Bennett, Sdeal
Belmont, Helen
Blair, Eugenie
Carr, Mrs. M.
Conners, Peggy
Clausen Sisters
Deveau, Dixie
Devereaux, Jean
Devlin, Anna
Deyoung, Madge
Donia, Marie
Fields, Miss Bobby
Frier, Constance
Harrison Sisters
Howard, Mildred
Herrman, Adelaide
Luker, Mickey
Leroy, Birdy
Levitt, May
Landen, Miss
LaTour, Babe
Melvin, Babe
Mascotte, Florence
Morgan, Hilda
Millar, Jessie
McKeand, Eva
Mertz, Emily
Neave, Margaret
Roman, Mabelle
Quinn, Babe
Rosa, Lillian
Sutherland, Anne
Shaw, Annette
White, Bonnie
Warren, Miss

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